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MAR. 1

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MARCH 1, 1968

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I. S. V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



PENN

COVER: The most-romantic-girl-in-the-world look—splash of freckles, pink hair ribbons, and a confection of white cotton broderie anglaise rippling over all—charming as a Reynolds innocent. Makeup news in the same tender vein: Plus Pink lipstick, here with a frost of Right White Gloss; and moisturizing Secret of the Sea, fluid foundation in a dewy bloom of Pastel Pink. All by Dorothy Gray. The mob cap with lingerie touches, by Adolfo for Chester Weinberg. Forster-Willi fabric. To order at Saks Fifth Avenue; Hutzler's; Rich's; Neiman-Marcus. Greyblock hair ribbons. Coiffure by Suga of Kenneth.

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Vol. 151, No. 5, Whole No. 2195

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VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID, AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.

Postmaster: Send Form 3579 to Vogue, Boulder, Colorado 80302

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420 Lexington Ave., New York, N. Y. 10017
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BRANCH OFFICES
Statler Building, Boston, Mass. 02116
Robert Brennecke, Mgr.
65 East South Water Street, Chicago, Ill. 60601
Donald H. Koehler, Mgr.
3921 Wilshire Blvd., Los Angeles, Cal. 90005
John Brunelle, Mgr.

BRITISH VOGUE
Vogue House, Hanover Square, London, W. 1
FRENCH VOGUE
4 Place du Palais-Bourbon, Paris 7
AUSTRALIAN VOGUE
49 Clarence Street, Sydney
ITALIAN VOGUE
Piazza Castello 27, Milan

International Executive Editor:
MILDRED MORTON GILBERT

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photograph by John Engstead



how dashing!...
the collar-banded
coatdress designed
by Originala
in worsted covert
by Anglo Fabrics
for I. Magnin



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Black &



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Black & White



BLACK & WHITE

IS IN

It's brisker and brighter and newer now as you see by our black rayon Mao blouse, 10.00, with a flipped-out dirndl skirt in black & white plaid of Kodel® polyester and cotton, 14.00. Sizes 5 to 13.

The drink that's quite in vogue is "Black & White" Scotch, for people who know the difference.

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Black



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—it's our tremendously exciting tunic with a Mao collar and asymmetrical closing. The white top extends to a jiggle of jaunty black pleats. By Parade, in acetate and rayon, 8 to 16, 36.00. For another great mixer, get "Black & White" Scotch. It's so chic. It's for people with exceptionally good taste.

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B White



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IN BLACK & WHITE.

It's the spirited look for Spring, as you see by our marvelous shirtdress. A solid white rayon bodice and ballooning skirt of black & white polka dotted Dacron® polyester and cotton—belted in swizzle-striped pink & white. By Junior Aim, 5 to 13, 30.00. For a splash of something superb, try "Black & White" Scotch...the one that gratifies a taste for smoothness... lightness!

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COTTONS TO

BLACK & WHITE

as you see by our suit in brisk black and white checks. It has a close cropped jacket, a solid black rayon sleeveless blouse and beautifully soft dirndl skirt. Also brown and white, in a hefty cotton, 6 to 16 by Susan Thomas, 55.00. Something else to cotton to is "Black & White" Scotch. Ummmmmm. So light and smooth.

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"Black & White" Scotch, aged, blended and bottled only in Scotland. 86.8 proof Scotch Whisky, The Fleischmann Distilling Corp., N.Y.C., exclusive importer.

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Black & White



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I. Miller brings Spring in out of the Grey.

The precise look of Grey
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Swanson's
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is Kansas City's luxurious new shopping spa, designed for the Fashionable Broker . . . the aware woman who enjoys making fine investments in an equally elegant place. Any of the fashions from Swanson's on these six pages give her ultimate fashion security . . . day or night.

A.M. checking the latest Wall Street reports in a slimline green-and-white Miller-Randazzo suit of Pomezia cotton. $100.

P.M. she's the darling of the New Romantic Movement in white chevron organdy with lacy jabot, designed by Phyllis Sous for Stanley Nelson. $110.

Swanson's on the plaza

brings a touch of Seville to Kansas City. Swanson's is a replica of the Giralda Tower, a celebrated example of Moorish architecture—combining old world atmosphere with contemporary fashion thinking.

The fashion architecture there also gains points with today's Fashionable Brokers . . .

A.M. a striking navy-and-white wool turnout with modular lines—it's a blue-chip design by Jacques Tiffeau for Tiffeau & Busch. $380.

P.M. she chooses this super-contemporary Cardinali—a white silk crepe tunic with hem slanted and ruffled to reveal short pants. $360.



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offers the finest, most exclusive ready-to-wear and accessories to the Fashionable Broker. It's a fabulous store where a woman can speculate, select and make wise fashion investments.
A.M. flashing against the board, a suit of brightest yellow alaskine with brown chiffon blouse by Ernst Strauss. $210.
P.M. black is still a preferred stock, seen here in Pattullo-Jo Copeland's silk and worsted dinner dress with face-framing ruffles. $260.





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scent that lasts for hours. $4.
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BEAUTY CHECKOUT

March 1

Telling it like it is

Vaulting the generation gap, we've just had an illuminating talk with a young lady of sixteen—a tall, brown-eyed charmer who's a junior in a famous New York day school for girls—on the subject of adolescent skin problems, and what can be done about them. Or rather, in her case, what has been done: her skin at the moment resembles nothing so much as fresh country cream. . . . Apparently, it wasn't always thus. When she was twelve, she said, "It was sort of messed up." Her mother, a long-time Georgette Klinger fan, suggested a few treatments at the Klinger salon, at 501 Madison Avenue. These turned out to be so successful that our young lady has been going there, off and on, ever since—"now I go about every couple of months, I guess." And what happens when you go there? "Well, the main idea is to get your skin really clean—thoroughly clean. What I have is, basically, an herbal steaming. You lean over a hot pot full of herbs and teas and almost-boiling water, with towels draped around your head and neck . . . you have to keep your eyes closed, of course. This goes on for about ten or fifteen minutes the first time—it gets less as you go along." We learned that the Klinger treatment is more or less custom-built for each individual client—her age, skin type, problems, and so forth. Our girl's treatment generally starts with a massage and thorough cleansing with cream; then an astringent—"strong and kind of camphor-y"; then more cream; then the herbal steaming. And afterward? "Well, that all depends on how your skin is at the moment. Sometimes a hot masque—if your skin is dry—or a cold masque of ozone or tonic if it's oily. If you have a real problem, they put on a masque of acne cream—it smells sort of like dill. Then a nice lavender-smelling lotion." By this time, our young friend is really herb-oriented. . . . What happens after that? "They put some cream on your face and neck, and then you quietly retreat." (Older customers, we gathered, retreat immediately to the hairdresser.) . . . Do you have any preparations to use at home? "Yes, there's an astringent cleansing lotion—it's different for different kinds of skin. You're supposed to use it two or three times a day—but you can't cart it off to school with you, so sometimes I use it only twice. Then, there's a wash of acne lotion to use in place of foundation and powder—you blot it with water. I use the tonic masque—the cold masque—at home occasionally. And there's an acne cream to use if you have some sort of outbreak." This, though, seems to happen infrequently. . . . We asked about the Georgette Klinger salon itself. "The foyer is gold, and the little rooms, the booths, are white and gold. It's a very clean-looking place—not hospital-y, but terrifically clean—you feel like some sort of germ when you first walk in. The ladies are very nice, all Hungarian." And Miss Klinger—do you ever see her? "Oh, yes, she's almost always there. She grabs you by the chin and looks at your face and asks you what you've been up to. She's small and blond, and wears her glasses pushed up on her head." . . . We learned, further, that the Klinger technique has worked so well with teen-agers that they now have their own special section with rock-and-roll music playing—and lots of boys go there, too.

Watch that liver

What a stern lot the Weight Watcher lecturers are is a matter we took up in the January 1 Beauty Checkout. The degree of sternness became apparent after they read what we said about liver. Weight Watchers rose up in wrath. If you can't stand liver, we wrote, you can substitute fish. Not true. Like it or not, you eat liver once a week. What you do eat is as important as what you don't in the Weight Watching régime. It's a scientific system with which we can't quarrel. Everybody who pays their $3 entry fee and their $2 a week for lecture and conference and pays heed to Weight Watching directives seems to succeed in the art of reduction. . . . More Beauty Checkout, page 54.

Paris inspired knit coat costume of pure wool. About $135. B. Altman & Co., Rich's, Hudson's, Bullock's.

Kimberly



The new get soft-policy for eyes.

Revlon invents new Demi-Makeup for Eyes

Soft demi-colors. Soft demi-textures. For lids. Lashes. And even brows. Translucency makes eyes look soft. Glowy. (Marvelously 'unmade-up'!)

When Revlon invented Demi-Makeup for *skin*, your face went the way of Today. Open. Fresh. Free. And now we've done it for *eyes*. With new Demi-Makeup. The Today Fashion in eyewear. Everything is totally translucent. That means *soft*. A whole new kind of soft. Almost *see-through* soft. So soft, in fact, it shouldn't even be called makeup. And it's not. It's *Demi*-Makeup.

The colors are the merest little *mists*. The gently polished textures are refined (and *re*-refined) to an almost floatable lightness. What they do is absolutely *rivet* attention to your eyes without being show off-y about it. From now on, hard, showy eye makeup has had it. The look that's in for eyes is Translucent. Soft. *Demi*.



New! Translucent Powdered Eyeshadow. To make you look all eyes instead of all eyeshadow, color your eyes *soft* with these sheerest of powder-cremes. 8 lightly-lustered shades—each paired with a luminous 'lidlighter'. In a chic 2-in-one compact with brush inside.



New! Translucent Brow Lightener. The first 'cosmetic way' to lighten and tone brows. Now you can lighten your brows to the palest, high-fashion haircolor shades. (It's the *now look* fashion models love.) Just brush on. The soft color lasts till you cleanse it off. 6 lightening shades.

New! Translucent Brow Color. The first brush-on powder that shapes, fills in your brows as precisely as a pencil—but softer, *softer*. In 6 barely-detectable demi-shades. To use with or without Brow Lightener.



New! Translucent Liquid Eye-liner. The least *obvious* liner you've ever laid eyes on. Gently shined, to play up eyes for all they're worth. 6 softsheen demi-shades.



New! Translucent Lengthening Mascara. Gives you the longest, silkiest lashes ever. So soft and delicate, even *lower lashes* can be lengthened—and still look believ-able. (Even the brush has a brand new twist!) 6 demi-shades.

new 'Moon Drops' Demi-Makeup for Eyes

Richard Tam for Sara Fredericks



Sara Fredericks
New York, Boston, Palm Beach

Little blue liquidlegs,
where have you been?
Playing with water to
shine up the scene.
Wicked new liquidlegs,
how do you dare?
Swimmingly.
The Wet Set by Hanes.
In a paletteful of water
colors. Water-babies
wear them two at a time.

new wicked liquid look for legs
(the wet set)



Hanes



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Wizard.

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These knits couldn't have happened in America before.

And aren't you lucky they've happened now.

Right now in The Trevira Era.

The time when the beautiful balance between unerring good looks and faultless behavior have at last been achieved.

Want to take-over the scene wherever you are? Slip into a Dalton Take-Over Knit.

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The Extraordinary Fiber

Hystron Fibers Incorporated,
485 Lexington Avenue,
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Shoes: Shop for Pappagallo
Hats: Adolpho
Jewelry: Richelieu
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La Fonda del Sol
Restaurant.

The Trevira Era.
The beginning of something extraordinary in America.

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It doesn't look like it.
Doesn't feel like it. But
Revlon 'Touch & Glow'
is real makeup.



Little-nothing makeups may be great, but there are times when a woman needs real makeup. A deliberate overtone of soft, young color. A smoothening flow of moisture. And the kind of subtle cover that makes you look as if you didn't need it a bit. If you're a real woman, make the most of it. With Revlon 'Touch & Glow'. The real makeup.



Liquid Makeup, for a delicate sheen without shine. Creme Soufflé Makeup for a fragile misty-matte finish. Translucent Powder (loose or pressed) for a sheer, clear, see-through look.

Fashions by Modern Couture. Jewels by Van Cleef & Arpels.



It's fancy fakery when the reptiles lend their looks to QualiCraft's great pretenders, like a bow pump with beige turtle-grained calf upper. It's softly blunted at toe, poised on a curvy heel. You expect that kind of luxury from QualiCraft for just 8.99

Shoe Stores east of the Rockies *Baker's* or *Leed's* Shoe Stores on the Pacific coast



What makes Re-Nutriv cream a classic?

Rare ingredients. Rare formula.
But above all the rare perception of Estée Lauder, who ten years ago created Re-Nutriv to give your complexion the richest concentration of nourishments in the lightest-possible cream.

Today, Estée Lauder's creme of creams has become a classic—a "goldmine of beauty" to thousands of women who know that, whipped into Re-Nutriv's singular formula is a treasury of good things for the skin—including some of the world's costliest ingredients. Treat yourself to Re-Nutriv not once, but twice a day—cream for night nourishment, liquid for daytime. And why stop care there?...

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And now Estée Lauder introduces
Re-Nutriv Foundation—
a remarkable new Liquid Creme make-up

Re-Nutriv Liquid Creme Foundation is a hand-blended formula
enriched with Estée Lauder's famous creme of creams
and whipped to a soft, smooth texture so good, your skin
will eat it up. It gives your complexion

- complete coverage
- intense glow
- magnificent finish

And your fingertips control the exact degree of long-lasting coverage.
Whether you prefer a thin application or a more generous smoothing-on,
both result in a look of flawless perfection. In six new fashion-perfected
shades that range from pale beige to fresh rose to deep sun tones.

Re-Nutriv Face Powder is hand-sifted to give you a fresh, radiant finish.
Its invisibly translucent cling lasts so much longer without retouching.
Its extra rich ingredients help camouflage lines and flaws.
In three transparent tones that complement Re-Nutriv Foundation.

Estée Lauder

The formulas are so precious,
Estée Lauder has put them in
golden-Baroque capped jars
for you to treasure.

Photograph: Skrebneski © 1968 Estée Lauder Companies



the unending summer of Elisabeth Stewart




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The label to ask for





THE VILLAGER® *collector is invited to the nicest places.*
Maybe it's because her VILLAGER *things go so well together.*
From the skin out, from the ground up, from the heart.

The Villager®

at good stores and college shops





Fitted shirt $8, "A" line skirt $15. Knit dress $23. Short robe $13, Short gown $9. Pant dress $21. Shoulder bag $24. Kid flat $14. Spectator pump $16. Jetty Check suit $33. All weather coat $37.50. Misses' sizes. Prices approximate.

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"Femme" in ARNEL® jersey. Sizes 8-18. About $30

The entire Sandcastle swimwear collection is now available at fine stores.

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Sandcastle® "Another fine Kayser Roth Product"



What good is make-up?

Not much good if it just covers a bad complexion. Bonne Bell helps clear it up. And it makes your skin look pretty and flawless at the same time. Bonne Bell's compressed powder puffs on to keep that smooth, matte finish right through the day.

There's even medication and a sunscreen in Bonne Bell's frosty lipstick and tawny gloss.



Next time you wonder if your make-up is doing your skin any good, try Bonne Bell's Medicated Make-up. It'll be the beginning of the end of your skin problems.

Bonne Bell

Lakewood, Ohio 44107

CLAIROL INTRODUCES THE VERY FIRST EYE MAKEUP IN COLORS FOR BLONDES ONLY..

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As a blonde, haven't you always felt eye makeup was painfully harsh?
But now Clairol has blended unbelievably perfect shades just for us.
They bring out the blonde in blondes. (And no one knows more about blondes than Clairol.)
My shade of Brow Makeup is a delicate Light Blonde. Like me.
But you might take the Honey Blonde.
Even the Liner and Lash Makeups are blended just for us.
Dark enough to register but not a bit harsh or heavy.
You'll love it.
As much as you love being a blonde.
Obviously none of it is meant for redheads or brunettes.
They have theirs.
We have ours.

CLAIROL INTRODUCES THE VERY FIRST EYE MAKEUP IN COLORS FOR BLONDES ONLY...





BEAUTY CHECKOUT

March 1

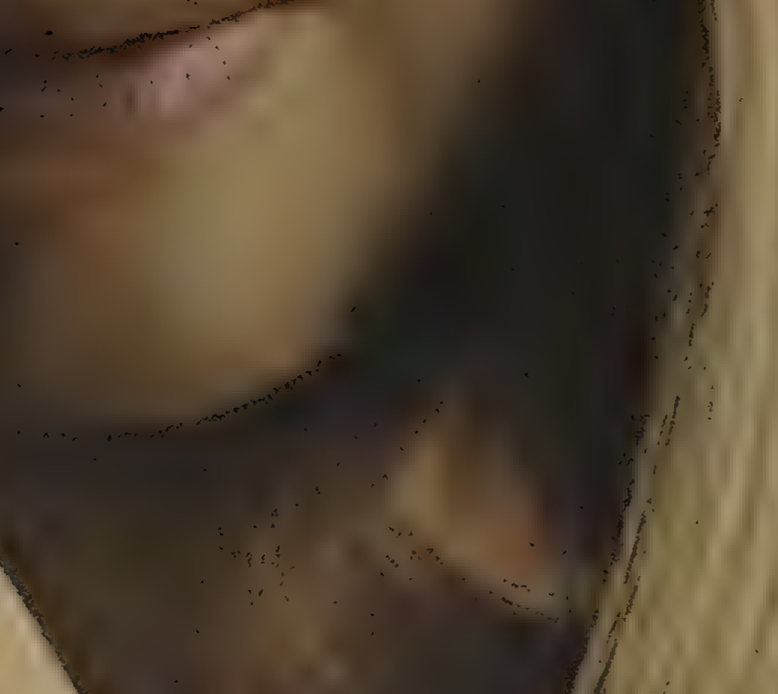
In five languages: a beautiful accent

It's a well-known, but ever-fascinating fact that an American woman arriving in a foreign city, even a remote foreign hamlet—speaking no word of the language that happens to be in use there—can somehow always find a beauty salon. . . . She finds it unerringly, with the aid of some mysterious, radar-like guidance system; and immediately—often before her husband has even located the concierge. What she finds may be—and often is—enchanting. A woman we know is still searching wistfully, and vainly, for "some delicious violet-scented stuff" that was once decanted over her head after an excellent shampoo in a tiny French salon in Algeria; another still remembers with pleasure the marvellous haircut she got at a small *parrucchiere* in Rome—"I don't know what they did, but my hair never looked better." . . . As it happens, neither woman had any problem with the language barrier. But for many women, the problem does arise—there's *not* always "someone who speaks English," and there's a limit to what you can do with gestures, however Kabuki-like. For these women, instant help is available in the form of a pale-blue booklet called "How to Talk Beauty in Five Languages," published—purely as a benefaction—by Helene Curtis, the hair-preparations whiz. It appeared first in 1959 with four languages—French, German, Italian, Spanish—at its fingertips: then, as travel to the Orient swelled, phonetic Japanese was added. (The correct version is also printed in Japanese characters, on the theory that you may just have to give up the struggle and point.) . . . Now, the booklet stands ready to help its possessor through every stage of the beauty routine, from Arrival at the Salon to Pedicure. Groping for "My hair has been tinted," in Spanish? Or, "The back should be in a French twist," in French? It's all here. You might even run through a few warm-up exercises, booklet in hand, before leaving: how about "Eggu shanpū o tsukatte kudasai," a polite request for an egg shampoo in Japanese? Or, practise injecting the proper note of urgency into "Nicht allzu kurz!", a plea to a German hairdresser to take it easy with the scissors. . . . Twenty-five cents orders this boon, from Helene Curtis, Suite 1300, 75 East Wacker Drive, Chicago, Illinois 60601.

In Mayfair: a smashing new coed salon

Meanwhile, back in London—where the language barrier crops up in slightly more exotic forms, such as calling a bobby pin a Kirby Grip—two enormously talented young hairdressers named Michael and John have collapsed their names to Michaeljohn and opened a new salon at 23 A, Albemarle Street. A bee-line for it is what a lot of notably attractive women are making—many of whom became devotees of Michael during his five years at Leonard, in London; some first met him at Revlon, in New York. Among them are the Marchioness of Londonderry, the beautiful young Countess Beatty, the Hon. Mrs. James Ogilvy, the actress, Irene Worth, Lady Strathallan, Lady James Crichton-Stuart, and—on trips to London—Princess Paola of Belgium. Men get into the act, too—mostly in the evenings now, but soon they'll be able to book any time: among *them*, when he's in London, is Nureyev. . . . Michaeljohn's décor is cool and attractive: pale travertine marble and off-white leather, tortoise-shell screens, touches of brilliant red; brass-bound mirrors set in recessed arches; a lighting scheme that mixes small spotlights, set in the coffee-brown ceiling, with antique gas lamps (they give a soft, shadowless light). Downstairs is the kitchen, from which delicious little meals arise; the hair-colouring department, and a luxurious private room—still being decorated as we go to press—where honoured guests will be able to have their hair and nails done in splendid isolation, reclining on a comfortable bed and sipping tea from the thinnest bone china.

MARRIED BUT THEY CAN'T LIVE TOGETHER



In one jar these matched creams clash. On one face they live in wedded bliss. Applied to the skin, one upon the other, they blend in perfect harmony, perform brilliantly. Incredibly enough, Novesscence®, with both its creams, is so light you're scarcely aware of its presence. Cream One speeds into the skin, soothing, smoothing, lubricating and Cream Two helps Cream One absorb; restores the skin to its normal PH balance; acts as a protective humectant and leaves the skin fresh, velvety, younger looking. Novesscence takes a little longer to use. But aren't you willing to trade seconds for years?

©Charles of the Ritz 1968

A new preparation from Charles of the Ritz

happy ending *Real* coffee is hot, black, and served with exactly the right measure of sterling silver. With coffee spoons that don't dwindle down to diminuendo and slip through strong men's fingers. Little spoons that come on strong and solid. The way Lunt has always made them. Perfect in detail down to the last marvelous fillip of miniature-carving. In the same patterns as your Lunt sterling teaspoons and tablespoons, but with tiny, finicking differences in proportion only a superior silversmith could figure out. They make coffee taste better. (And you can prove it. Just pour the world's best *espresso* into a paper cup and approach it with a plastic spoon. See?) Lunt makes spoons for coffee lovers. And silver lovers. And silver lovers who are coffee lovers.



For information write Lunt Sterling Dept. P-4, Greenfield, Mass.

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Mars, Venus, Saturn.
Pick your planet!
Elizabeth Arden's new
"Illusion Foundation"
is 21st Century Makeup.

"Illusion Foundation" is the newest luminary in the makeup world. Developed in our British laboratories Elizabeth Arden now launches this celestial beauty base around the world. A thin as air formula "Illusion" is smooth as a spaceship, yet gives you high voltage coverage. The result—your complexion takes on the opaline luster of the moonstone.
"Illusion Foundation" in nine shades at fine stores now and in the future. 7.50.

Elizabeth Arden

The stocking of Cantrece® nylon
It might as well be skin.

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Cantrece®. For stockings that fit with the best fit of all. *Du Pont registered trademark. Du Pont makes fibers, not stockings.

Better things for better living . . . through chemistry

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Introducing: The girl with the shimmerful mouth.

Mmmm. New. 'Extra-Frosted' lipcolors.
Six little slivers of color.
Frosted once.
And then frosted again. To give your mouth
more than its fair share of shimmer.

But wait, there's more. A new soft-soft formula.
See? Extra-creamy, extra-shimmery 'Extra-Frosted' lipcolors
have more of everything going for them.

Maybe you should, too.

'Extra-Frosted'* Lipcolors by Clairol

In shades for blondes, for brunettes and for redheads

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FIREWORKS COLLECTION



The Fireworks Collection by Bergère. Two dazzling examples of the timely, yet timeless, look of Bergère, captured here in golden splurges of wrought metal. Pins, brushed, and studded with rhinestones, mock jades or turquoise, $10 and 7.50. (Earrings, not shown, $9.) The more simple polished pin, 7.50, earrings, 7.50. Shown actual size. Bergère, for the look in jewelry that wears well, in every sense of the word.

Bonwit Teller, New York Neiman-Marcus, Texas Chas. A. Stevens, Chicago Harzfeld's, Kansas City Jordan Marsh, Boston

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BERT STERN

Superflowers zoom into bloom in our great new C.O.L.O.R. Blow-Up print. Immensely becoming, intensely vivid, and now in blossom all over Vanity Fair foundations, slips, gowns, at-home clothes. From the collection: Every Body's Bra, $5, and Fashion Lights Long Leg pantie girdle, $11. Vanity Fair Mills, Inc., 640 Fifth Avenue, New York.

VANITY FAIR



This makeup has been around
for over twenty years now.

And it costs twenty dollars an ounce.

If you have an ounce of curiosity,
and an ounce of respect for your own face,
wouldn't you like to find out
whether the women who buy it
are really on to something
or are just impressed by the price?

© ALEXANDRA DE MARKOFF 1967

Available at all Saks Fifth Avenue Stores

Go ahead. Find out.

Do the one thing you should do anyway, if you're going to buy this makeup intelligently. Try it on your own skin first, in the way that it should be tried.

Choose a day when you're in the mood for a little leisurely experimenting. Then go to the cosmetic counter of the very finest store you know.

Once there, look for, ask for, if necessary even wait for, the woman who specializes in Alexandra de Markoff cosmetics.

This is important.

Because, like perfume, our Countess Isserlyn Make-Up does different things on different people. You'll need a specialist's trained help to find your Countess Isserlyn color this first time.

Now watch what she does. She'll wash off a patch of your skin, gently, down to the jawline. Study it. Pick a numbered bottle. Shake it. Stir it. And hand you the little stirring stick.

Touch that stick. Then your face.

Now look in the mirror. From here on, we think you'll be astonished. Like a china silk slip slithering down over your body, this makeup seems to slip itself over your face. Covering that smoothly. That evenly. That fast. But much more sheerly.

See how much of you that one touch covered. See how it makes your skin look. And feel. Compare that much with the rest of your face, the part that's still under the makeup you currently use. Now hunt. See if you can find any line at the jawbone where our makeup ends and you begin.

And if, after all this, you find yourself not quite sure but just very tempted?

Wait. Look again hours later. Now see whether you still feel you can afford to live without this lovely stuff.

We'll take that chance.

After all, even if you never buy it, all we'll have lost is some time and a smidge of our makeup.

But if you never try it, you may never find your best face.

Alexandra de Markoff

how racy can a turtle get?









Team a tame turtle-print pump . . . maybe beige? . . . with a wild print coat, a way-out outfit. Show the crowd who's got the inside track in fashion savvy.

Or, don't hedge. Double the wow-power of a there-she-goes dress color with a turtle-print shoe to match. You'll be the winner in a walkaway.

Photographed: "Racine" in six sure-bet colors for Spring. No gamble at only $16. Other Auditions styles from $13 to $19.

Crafted by Craddock-Terry Shoe Corporation, Lynchburg, Virginia

auditions®

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Let your hairdresser color-style your hair with ROUX*

Professional hair coloring costs you a little extra time and money. What do you get for it? *Rich, glowing color?* Of course. *A luxury feeling of being cared for?* Naturally. *Anything more?* If you've only known do-it-yourself hair color, visit your beauty salon next time—and watch your husband's eyes when he greets you that night!



Professional Cosmetics for Lovelier Hair Color

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Givenchy ready to wear

His wardrobe for your face. Eyes. Un-shy. Big as you please. Mouth. Warm. Glorycolors. Skin. Younged-up. Paled. Or rosied.
Lean little body. Soft-soaped. Scented. Smoothed. Lots of not everybody. It's Paris when you add you. Can't do without. Can do Givenchy.
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SILK...
the fiber that flatters

When you're wearing silk, you're wearing a compliment. So it's smart she-strategy to look for fashions with the new hangtag shown above. It's your assurance of real silk—the genuine article. Also tells you the 3 simple steps of silk care. And your own eyes can tell you how silk flatters *any* woman. With the colors, the brilliance and the natural elegance no other fiber ever quite matches. Year-round comfort, too. Never, never clammy on your skin. And silk ages beautifully. Think it over: Don't *you* deserve the fiber that flatters?

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Fashions courtesy of Bergdorf Goodman



Pants Shift of DACRON® polyester knit.
Sizes 6 to 14. About $22. Priced a little above less distinguished collections. At fine stores everywhere.

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Photographed in Busch Gardens—Los Angeles

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Now you don't have to rob the life out of your hair. Now you can shampoo as often as you wish. New Shampoo de Pantene has famous Swiss conditioner. Makes hair shining-clean and healthy-looking in just one special lather. Your hair doesn't fall apart. You can do something with it from the start. In two types; for dry or oily hair. It costs a little more, but it's marvelous. $3. At the best department stores including:

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Gossard's Flair Bra 3328, with our famous slant seamed uplift, a triumph of comfort and fit. Nylon lace cups, polyester fiberfill lined, bare nylon and Lycra® spandex powernet. $5. Lace Answer is like a new set of young muscles to flatten your tummy in nature's inimitable manner. The secret's in Gossard's exclusive criss-cross bands. Sheer nylon and Lycra® spandex smooths, scalloped stretch lace tapers a beautiful thigh line. Long Leg Pantie 494, $15. Other styles from $13. The H. W. Gossard Co., Chicago 60606.

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It looks better, feels better, washes, sets and shapes better than 100% human hair.

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HOW GOOD
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Wide open spaces... shiny straps flicker this way and that in a fling of flashing color. Place yourself in a flattering light, bask in the glow of Sandalights.

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At Loveman's, Chattanooga; Sanger-Harris, Dallas; Gottschalk's, Fresno, Merced, and Visalia; Franklin Simon Stores; The Broadway, Phoenix; Meier & Frank Company, Portland and Salem; and other leading stores.

You might be tickled pink to know that Lustre-Creme is safe for color-treated hair.

PINK IS FOR GIRLS

That's why girls like Lustre-Creme. It's the only pink shampoo.

Pink says we're rich, so rich your whole head becomes one great swirl of whipped-cream lather.

Pink says we leave hair soft, and inviting to touch.

And should a certain someone get too close, he'll notice that we have a delightful "pink" fragrance, too.

Pink, creamy Lustre-Creme. It's the one shampoo made just for girls. Because pink is just for girls.

You're a girl, aren't you?


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Young, beautiful and getting older.

But your skin needn't show it. It could stay young-looking, longer. With Paradox® by DuBarry®. Paradox is a complete range of six beauty treatments. For a beautiful skin.

It takes six minutes every day. Three every morning–to cleanse, freshen, moisturize. Three every evening–to cleanse, freshen, condition. Six minutes. Isn't that a small price to pay for a beautiful skin?



Paradox by DuBarry

Crème Cleanser / Skin Freshener / Moisturizing Lotion / Crème Paradox / Salon Crème / Eye Crème

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The Most Important Bottle Ever to Enter the Life of Any Woman

When the contents of a bottle win world-wide acclaim for making older, lined, female faces look younger, preeminence is but one of the laurels accorded it. The power of *2nd Debut* is now acknowledged wherever people read. This exotic emulsion is relegating facial lines to at least semipermanent residence in the never-never land of happy forgetfulness. Applied nightly to the skin surface, the CEF (*C*ellular *E*xpansion *F*actor) ingredient enters, aggressively, the outer or stratum corneum layer of the facial skin. As each particle of CEF enters the stratum corneum it carries in with it a particle of water. These water particles start a refreshing action that causes those dreaded facial lines to seemingly fill in. As the water level in the stratum corneum is raised to normal, the skin's surface improves noticeably; many surface lines vanish as though a magic wand had so commanded them. Others of deeper nature find their nagging importance squelched into near nothingness. Continued for just days this simple, pleasant before bedtime routine results in a smoother, younger presentation than your face has made in many a year. You'll find *2nd Debut* (with CEF 600) and *2nd Debut* (with CEF 1200) mightily rewarding and the *2nd Debut* satellite preparations more than justifying every claim made for them.

2nd Debut is made in two potencies. One contains CEF 600 and is for the woman with early worries; that is, for the woman of 40. $3 for the 4 oz. size.

The double-potency CEF 1200 is for the face over forty; or for the impatient lady who wants visible results without delay—or for you if your facial lines are deep. It smooths age lines faster. The 4 oz. size is $5.

To prepare your skin to receive CEF there is *2nd Debut* Liquid Cleanser. Its application is different, for it is to be applied in a thin layer over your face and throat. Then rinsed off with cool water. Now your skin is clear, and clean. Really clean! $3 for two ounces. Four oz. size, $5.

2nd Debut Liquid Makeup (with CEF 600) is probably the most covering make-up in all the world. Imparts a flattering, flat matte finish and hides most blemishes completely. Moisturizes, too, with CEF 600. Six shades. One ounce is $3.

2nd Debut Pressed Powder gives a non-reflecting matte finish to the skin and is rich in CEF 600 for moisturizing. Seven shades. In an attractive compact with mirror and puff, $3.

Finally, *2nd Debut* Body & Hand Lotion (with CEF 600) imparts a feeling of luxury to the body that makes you regard yourself with extra importance. And its CEF 600 richness quickly defeats the cause of hands chapping. This dual-purpose balm is $3 for the 6 oz. bottle. Money Back Guarantee on all *2nd Debut* products.

At Better Department and Drug Stores

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Kayser®
is
marvelous
in bed
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A coin-dotted lounger that looks crisp as new money, whether it's catching an early breakfast with the family or staying up for midnight snacks with the late show. Of blue-dotted green acetate crepe, also in orange on pink or green on blue. Petite, small, medium, large, $12.
Kayser-Roth Lingerie,
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10 beautiful tips for the girl who uses her hands.

Announcing beautiful fingertips for busy hands.

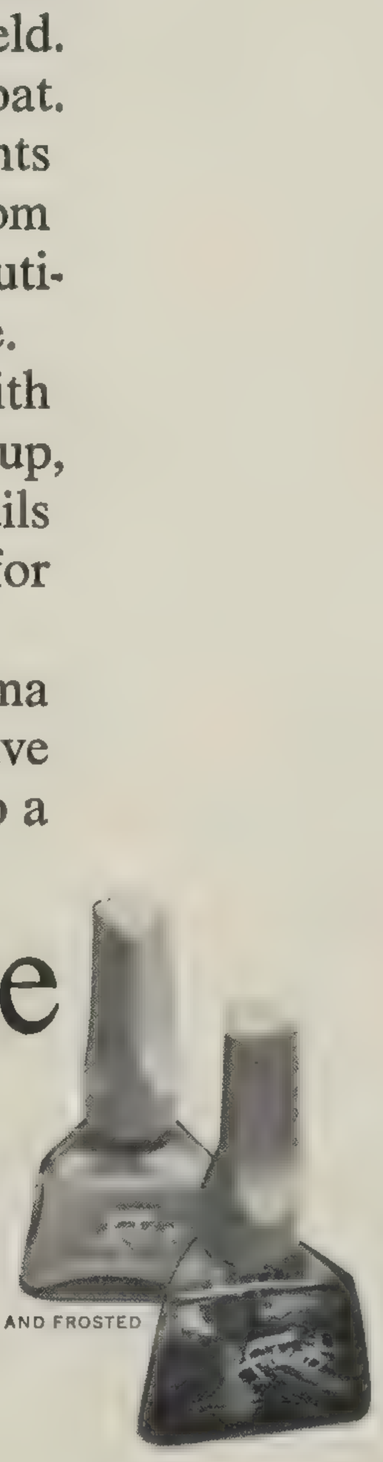
You do it with a coat of Fabergé Ceramic Glaze over or under your regular nail polish. Ceramic Glaze is more than a beauty treatment. More than a shield. And more than a shimmering topcoat. It's all three-in-one. So tough it prevents nails from breaking, and polish from chipping and peeling. With such beautiful gloss, many women wear it alone.

On with Ceramic Glaze, and on with the chores and sports you can't give up, even for your nails. See how your nails stay perfectly shaped and chip-free for days longer.

You can't treat your nails like prima donnas just because you happen to have a new manicure. So you treat them to a shining coat of armor.

Ceramic Glaze

by Fabergé



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All in 100% Dacron® polyester crepe. $6 and $7

Shirts take romance.
Hugging the body. Caressing with crepe.
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Ship'n Shore
for sure.

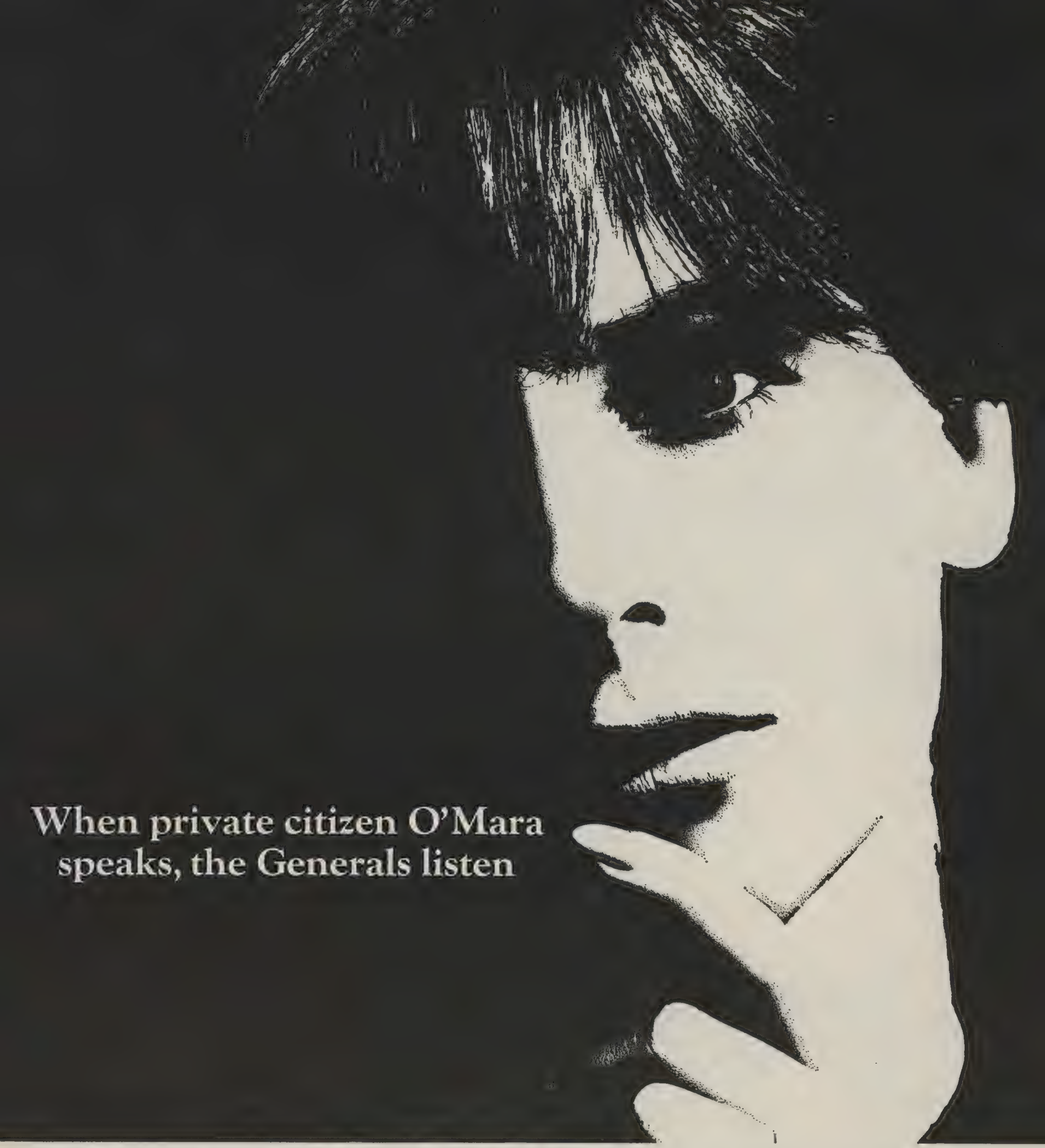
Ring, about $450; earrings, about $7500; brooch, about $4700; dome clip, about $3400. Your jeweler can show you many such pieces.



Nothing, after all,
compares with the real thing.
In beauty. In joy. In pride.
In the long run.

A diamond is forever.

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When private citizen O'Mara speaks, the Generals listen

General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

That's the wonderful power you have when you have free choice. It's free choice that keeps the Generals on their toes trying to please the troops. And in competing with each other, they generally come up with something better. Or cheaper. Or else.

Yet, strangely enough, there are well-meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by *too much* choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

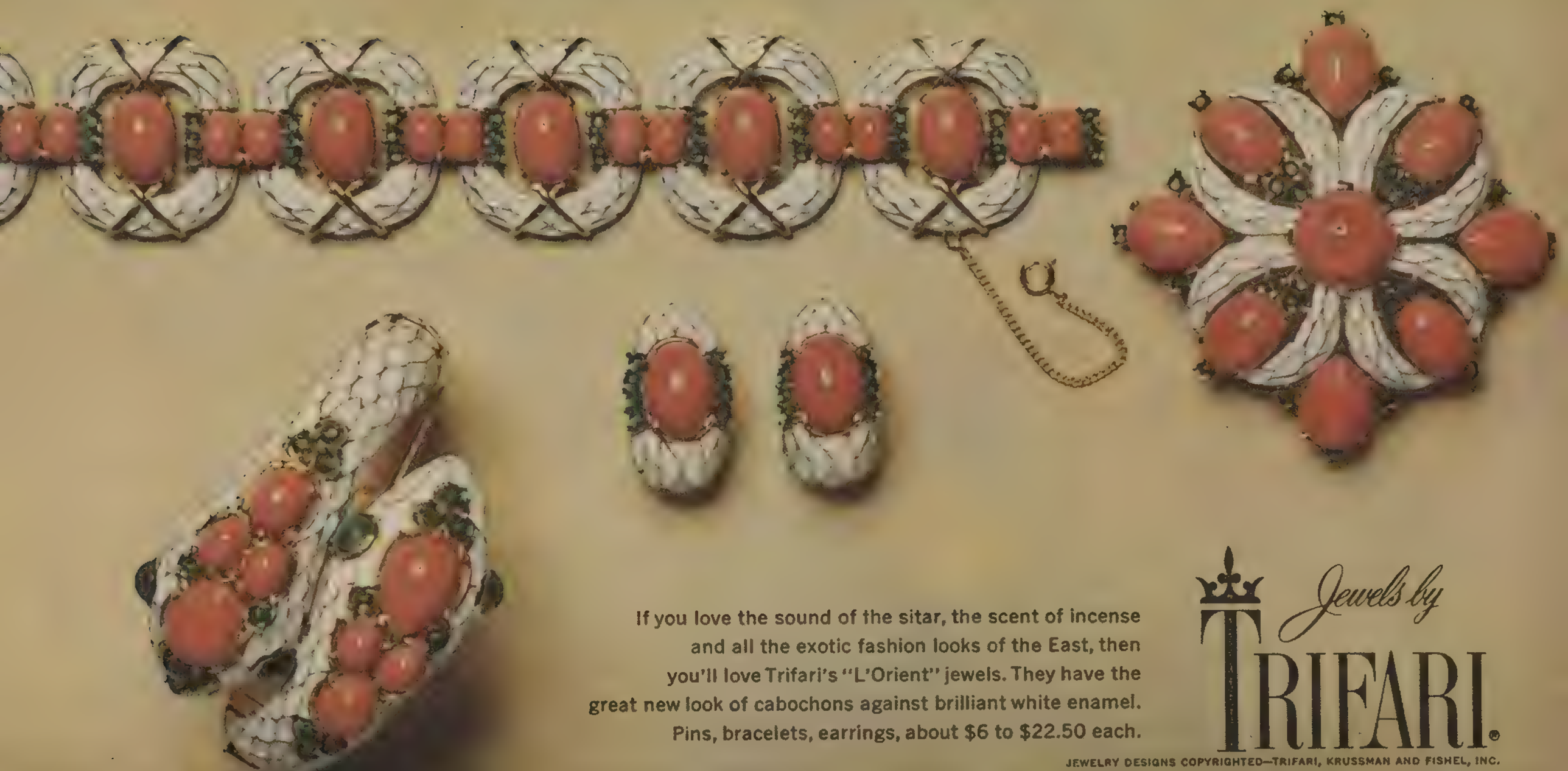
The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

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Trifari is your fashion guru



If you love the sound of the sitar, the scent of incense and all the exotic fashion looks of the East, then you'll love Trifari's "L'Orient" jewels. They have the great new look of cabochons against brilliant white enamel. Pins, bracelets, earrings, about $6 to $22.50 each.

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. . . "Mini-Success," sheer persuasive beauty that holds your figure in the brevity of fashion. Fortuna's unique counter-stretch panels firm, slim and shape you from tummy-to-hips-to-derriere. "Mini-Success" in the next-to-nothing lightness of DuPont Nylon and Lycra® spandex. Delicate see-through stretch lace cuffs. The bra, another Fortuna complement in doing beautiful things for your figure . . . when the fashion is brief and defined as in the Bernetti Original coat dress.

"Mini-Success" panty in Small, Medium Large and Extra Large . . . $10, matching bra in A, B, C cups . . . $4, both in White, Pink, Blue, Beige and Yellow . . . at fine stores everywhere.

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VOGUE'S READY BEAUTY

An eminently suitable affair

Pinned down a balding but thrillingly attractive blond blade. Made him park in our lot his thoughts on recent super-appearance in suits and such. Seemed to be a matter directly associated with Relax-A-cizor's new men-oriented unit. Rather virile brown, gold, and hound's-tooth affair called Executive. "Approaching any machine," he said, "on any organized daily basis for figure or what-have-you control could be about as palatable as embarking on a 20-day program with the local dentist. But this one looks efficient, authoritative, important. You don't dare let it down. The male candidate for Relax-A-cizor has probably already been on a spree of routines—sit-ups, weekly tennis, that sort of thing. I think we could reasonably assume with a minimal history of success. So he may start his Relax-A-cizor venture in an atmosphere of self-doubt. You know . . . can I live up to that personal discipline? Curiously enough, I found I could." Prodding more, we made him tell us how he got on with his boy-type model (we have girl-type of our own). Same way: Individual progress depends on how good or bad you've been about exercise. If bad—even greater results can be expected from those big and little belts that embrace waist, thighs, hips, back. And pads for placement on certain muscle areas. All connected to box with dials to control electronic impulses. So what did it do, exactly? "What Relax-A-cizor's out for is diminishing girth. (If you want to lose weight, too —well I suppose you just eat less.) Message of this machine is that flabby muscles without good tone not only take up more room, they exercise no restraining influence on matters like waistline and abdomen. Not to mention that it *is* relaxing. A sort of guilt-disposal machine that's particularly useful and usable during the Sunday afternoon sporting events on the T and V." We detected a bit of the past tense. Could he possibly have gone off the venture? "Let me put it this way," he mused. "Even when a romance is over, there are times when a man returns to the scene of former conquest for an emotional lift. To this Relax-A-cizor romance, a frequent return is rather mandatory—to keep the right notch in the belt and establish a feeling of confidence and well-being for the moment." Such moments in blade's case apparently are many. He continues to exude confidence—in suits that the rascal won the easy way.

VOGUE'S READY BEAUTY

On the qui vive?

Our friend, the Paragon Traveller, always on the *qui vive* for ways to make beauty on-the-go a whole lot smoother, has made a snappy discovery. She's found a way to eliminate that frantic last minute search for missing jars and bottles, a way to keep everything together. Alexandra de Markoff's Key V Kit, a keyed-up idea for everyone on the go—shiny navy vinyl lined with gay stripes. Small and compact, it holds all the essentials for a complete beauty treatment. The Paragon Traveller maintains that her "most essential" wherever she rests her head is night cream. Therefore she relished the inclusion of Allevia, a peachy-pink cream that pales on the skin as it begins to moisturize and soften. Four of Allevia's teammates, Alexa cleansing cream and lotion, Alexana moisturizer, and Eye Oil Stick keep skin in condition, here, there, everywhere. Going places in style—the only way to go.

Triple-play in four acts

We're great for double-dos. Products that give you two different services in one application. Now comes news of a triple-play, not surprisingly by Revlon: Ultima II Moisture Concentrate. You might well settle for any one of its qualities, (a) dewy moisturizing lotion, (b) silky makeup foundation, (c) complexion colour corrector. We'd better explain this last. Ultima II Moisture Concentrate neutralizes your skin colour, veils it with opposing warm or cool tones, so you can wear any shade of makeup you want. A pale greeny tint mutes ruddiness, allows instant switch from robust to delicate. A heathery pink lights up sallowness. Apricot shade gives peachy bloom. Naturelle just naturally looks pretty. Very sophisticated goings on for the woman who knows what she wants to be, and when.

New way to skin a summer

The cutouts are coming. Not just on the beach will backs and midriffs shine, but amid the city night lights. Is your skin awake? Toned up and ready to be seen in public? On to the way it's going to be with clothes come spring and summer, Neutrogena's devised Kera-Derm. It's a package of spongy, disposable, three-inch discs, mildly abrasive and treated on one side, to fit into an enclosed applicator. Slip pad in applicator, rough side up, moisten under the tap, and you've got a rich, Neutrogena-type lather to discourage oil—and encourage other dulling factors to get lost. . . . Now, about the back. These very obliging skin fellows have made a Back-Stick available, too, so you can use the same system on that elusive area. . . . Head to toe, front and back reveille program for skin that should rise to the occasion. . . . (More Ready Beauty, page 92.)



THE LEISURELIES...GREAT NEW

Here are drama and charm for your idle hours... and Kodel for easy care.



JULI OF SLUMBERTOGS uses Kodel to keep flowers in freshest bloom in her lounge-sleep culotte. Blue, pink or gold print on white. In Jaftex "Sunset" batiste of Kodel polyester and cotton. Made to sell for about $8. Sizes P-S-M-L.

I. APPEL at-home robe with Kodel for smooth entertaining. In "Belaire" voile from Fabrics by Joyce... Kodel polyester and cotton. Mocha (shown), hot pink, gold or blue tones. Made to sell for about $14. Short version also available, about $10. Prices slightly higher on West Coast. Sizes 10-18.

Look for "THE LEISURELIES" at-home clothes with KODEL at these and other fine stores (not every style at every store): AKRON, Polsky's; BALTIMORE, Stewart's; BOSTON, Filene's; BUFFALO, Hengerer's; CHICAGO, Carson Pirie Scott; CINCINNATI, H. & S. Pogue; CLEVELAND, Sterling-Lindner; COLUMBUS, The Union; DALLAS, Sanger-Harris; DENVER, The Denver; GREENSBORO, Meyer's; HARTFORD, G. Fox; KANSAS CITY, Macy's Missouri-Kansas; LOS ANGELES, The Broadway; MEMPHIS,

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK, N.Y. 10016.

AT-HOME CLOTHES WITH KODEL®

POLYESTER





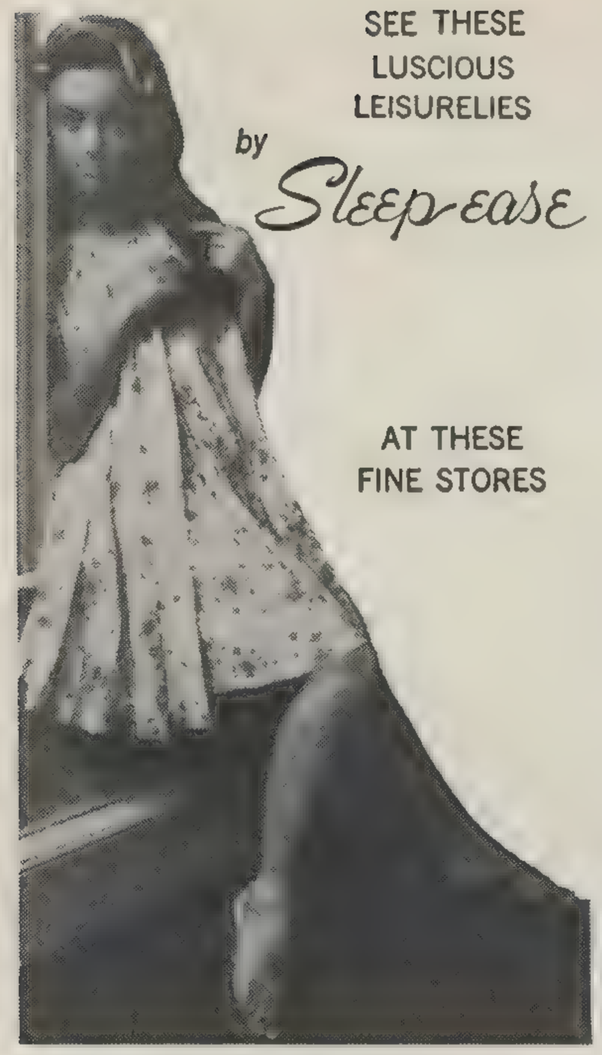
LAZY U hostess gown with a tumultuous print in pink/orange or blue/green combination. On a voile that stays smooth and crisp with Kodel: Cortley's "Free N' Easy" of Kodel polyester and cotton. Made to sell for about $22. Sizes 10-18.

SLEEP-EASE sunburst-pleated sleep set with Kodel for lasting freshness. Of Cone "Comfort" batiste in Kodel polyester and cotton. Wildflower print: orange, pink or blue. Gown made to sell for about $8; coat, about $11. Mini-shift with bikini pants also available, about $9. Sizes P-S-M-L. Nation-wide store listing on page 92.

Eastman Fibers

Goldsmith's; MIAMI, Jordan Marsh, Florida; MILWAUKEE, Gimbels-Schuster; MINNEAPOLIS, Donaldson's; NEW ORLEANS, Maison Blanche; NEW YORK, Stern Brothers; PITTSBURGH, Gimbels; PORTLAND, Meier & Frank; RICHMOND, Miller & Rhoads; ROCHESTER, Sibley's; ST. LOUIS, Famous-Barr; SALT LAKE CITY, Auerbach's; SAN ANTONIO, Joske's; SAN DIEGO, Walker Scott; SEATTLE, Bon Marche; TAMPA, Maas Brothers, Florida; WASHINGTON, D.C., Woodward & Lothrop.

Kodel is the trademark for Eastman polyester fiber. Eastman makes only the fiber, not fabrics or leisure wear.



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Sleepease, Inc., 99 Madison Ave., NYC

VOGUE'S READY BEAUTY

Skin's salad days, recaptured

Everything's coming up green this spring. Including a silky green face cream that suggests herbs and freshly-cut grass and may well contain a bit of this good greenery, for it hails from sunny California and Edith Rehnborg, who had the help of Nutrilite (the food supplement people) in processing some of the wild and wonderful raw materials that make it unique. What else is gripping about Juvalite is that it comes close to being the all-in-one facial. It's a masque. And it's a moisturizer. Dandy duet that's good news to all types of skin. You simply smooth it on and bask in its sunstruck-grass scent as long and as frequently as your particular skin directs—the time of a tub is just about right for most women. Great way to start the day. Rinse off—your skin glows, takes to makeup with new gusto, and—say Juvalite devotees—holds on to it better and longer. If an Edith Rehnborg representative doesn't regularly drop in at your house, you might want to look up their local telephone number and inquire about this creamy green giant. . . .

Whispers from the underground

It's quite something, being the only woman wearing a great new perfume at an important do. (Sibilance of whispers: "What is it?") If the new perfume is star material, it travels a mysterious underground, crops up simultaneously thousands of miles apart. We might just be in at the beginning of such a comer, namely Climat, by Lancôme of Paris. Climat has been sniffed at gatherings in Europe, San Francisco, New York. Comes on all light and laughy, suddenly hints at deeper stuff, then shrugs it off. That's the combined effects of mountain narcissus, golden amber, jasmine, moss, and something they're not telling us, we'll bet. Anyway, Climat has presence, staying power, nice packaging. Necessary qualities to make it . . . as a star.

The moon and some new-old shine-anigans

In the days when lacquer was lacking, fingernails were polished by buffing with any soft little cloth—only way nails could shine then. Now we can apply enamel. And *that's* a relief. But our best-handed ladies are doing "underneath-it-all" thinking again. Or rather, buffing; to buff up nail tips and moons (showing them is new again); to buff down surface irregularities. A smoother, more translucent, hopefully healthier nail in the buffing, which stimulates as well as glorifies. Mary Quant was doing the same kind of thinking in London and put together a nice, neat little kit called Nailshine. In it a crafty buffer with removable, washable cloth plus spare; a jar of cream for shine-up help; a white pencil to lighten nail tips. Real shine-anigans. And a fine way to look at the moon.



Buy Bonds where you work. They do.

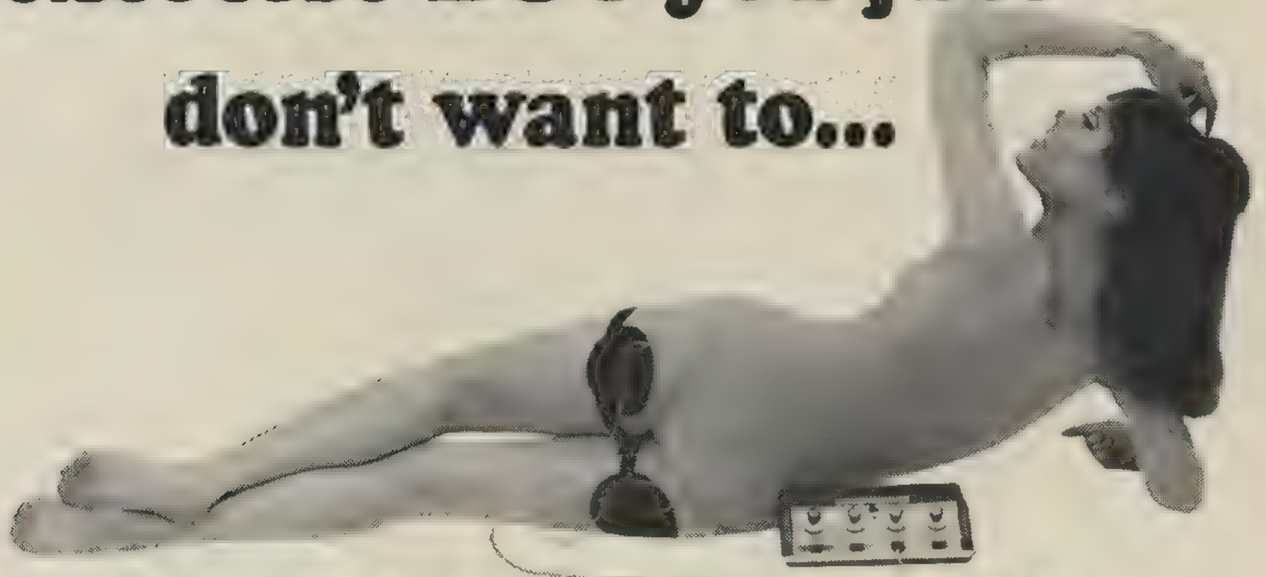
Over 90% of the 101st Airborne Division's 1st Brigade has signed up for U.S. Savings Bonds through the Payroll Savings Plan. That's what their Minute Man flag signifies. These men, now in Vietnam, deserve your support. When you purchase Savings Bonds regularly, you show the men of the 1st Brigade you're with them. And you walk a bit taller.

Buy U. S. Savings Bonds

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When you're over 30 and your tummy and hips have S-T-R-E-T-C-H-E-D —and you know you should exercise BUT you just don't want to...



Do this, instead!

When your waistline, hips and tummy "stretch-out-of-shape" it's often because the muscles that hold-you-in need exercise. Oh dandy! You are over 30 — so the prospect of "doing exercises" doesn't strike you as a form of gay girlish play.

Why don't you do this instead? Why don't you find out about Relax-A-cizor? It's such a sensible way to do your exercises. Doesn't take a whit of work. Doesn't make you tired. You use it while you REST.

And — it gives just those muscles that you select *vigorous,* firming, toning, tightening exercise.

Reduces the size of your hips, waistline and tummy by exercising those all-important hold-in muscles.

Wait! DON'T confuse Relax-A-cizor with vibrators or bicycles. It's neither. Instead, it's a modern mode of NO-EFFORT exercise that you can concentrate on the areas that need it most. Relax-A-cizor, for example, can exercise just the muscles of your tummy while the rest of you RESTS! Or do the muscles of your tummy, waistline and hips all at once. Relax-A-cizor makes those muscles move and exercise — without a bit of help from you. You luxuriate. That's all.

No weight loss! Relax-A-cizor is different! A completely different way to reduce the size of those troublesome figure areas.

Here's how it works! Many women lack good muscle tone because they don't get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, abdomen and thighs. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

▪ **FREE! Find out what Relax-A-cizor can do for YOU! Send coupon today for free fully illustrated information for women over 18. No cost.**

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Tying her bonnet under her chin,
She tied her raven ringlets in;
But not alone in the silken snare
Did she catch her lovely floating hair,
For, tying her bonnet under her chin,
She tied a young man's heart within.

N. PERRY (1832–1896)

If Guerlain's Capillaque hair spray doesn't inspire a man to verse, then he isn't a poet.



Capillaque hair spray available in Chant D'Arômes, Shalimar, L'Heure Bleue, Mitsouko and Vol De Nuit.



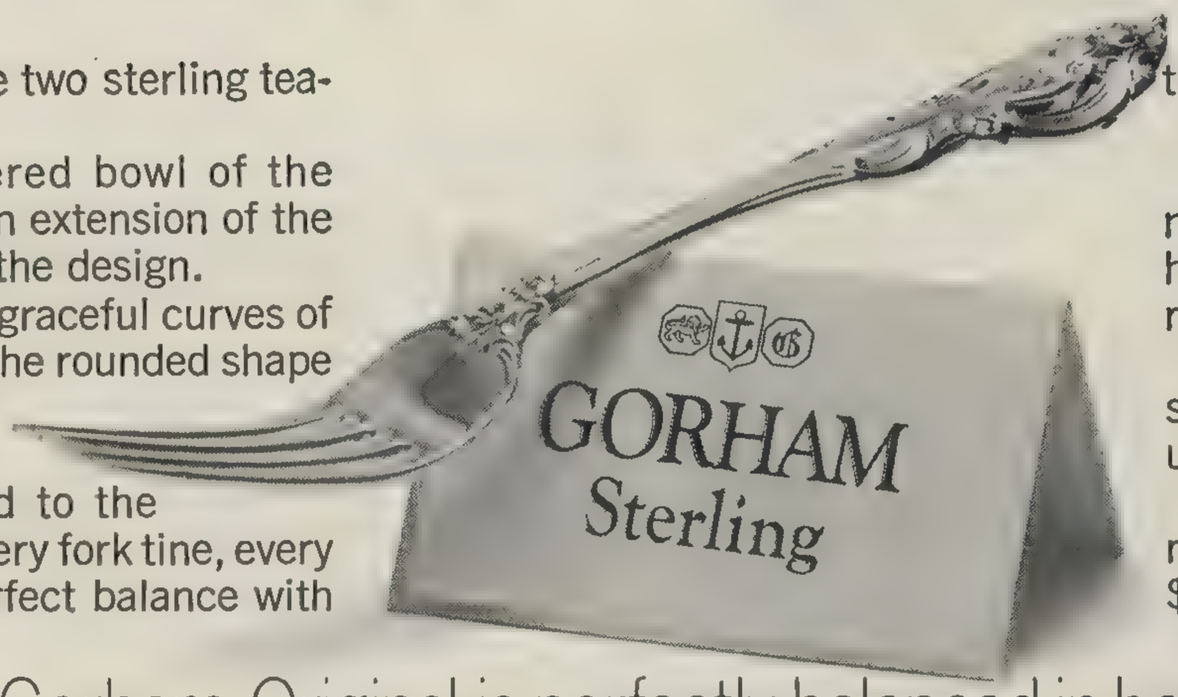
Why do some Gorham spoons have tapered bowls and some have rounded bowls?

Take a good look at the two sterling teaspoons shown above.

Notice how the tapered bowl of the Gossamer spoon is really an extension of the smooth, sweeping lines of the design.

And in Buttercup, the graceful curves of the design are repeated in the rounded shape of the spoon bowl.

Every Gorham Original is designed from one end to the other. Every spoon bowl, every fork tine, every knife blade must be in perfect balance with the handle. Both in design and weight.



How important is this?

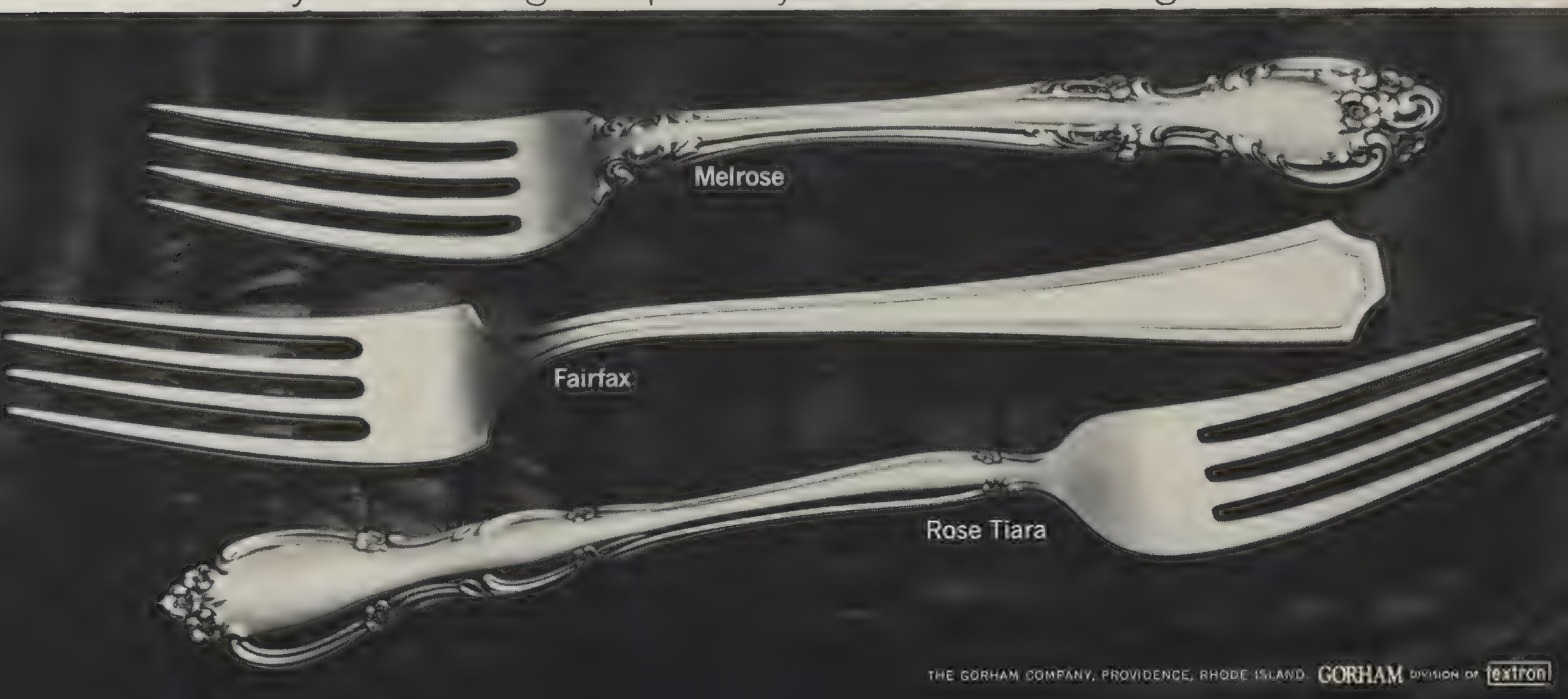
If sterling isn't perfectly balanced, it will never feel right in your hand. And no matter how pretty your sterling is, if it doesn't feel right, you'll never be comfortable with it.

Every Gorham Original is balanced to settle back into your hand when you pick it up. Easily and naturally.

Price for a 4-piece place-setting: Gossamer $50.25, Buttercup $48.75, Melrose $52.25, Fairfax $46.00, Rose Tiara $46.00.

Prices subject to change without notice.

Every Gorham Original is perfectly balanced in both design and feel.

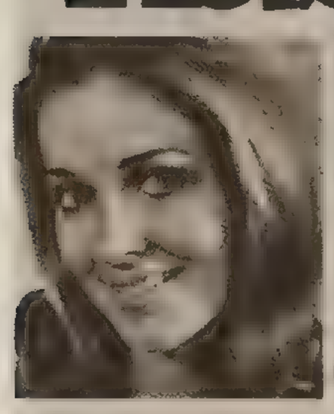


THE GORHAM COMPANY, PROVIDENCE, RHODE ISLAND. GORHAM DIVISION OF textron



Does your husband know about us?





(or is Neutrogena your little secret?)



Some things are just too precious to share. Even with the man in your life. That's why we've added a new member to the Neutrogena Family: Mr. Neutrogena.® Mr. Neutrogena is made from the same patented, non-drying, mild formula as the soap *your* sensitive skin thrives on. But it comes in a hefty new shape with a crisp citrus scent that marks it as unmistakably "his." There's no harsh free alkali in it to dry out the skin, and because it rinses off completely, Mr. Neutrogena gives him the best of all possible shaves.



Tonight, send him off to the showers in style. No more gloppy detergent bars and fussy-smelling soaps. Spoil him! With the good stuff. The clear amber bar we designed specifically for him so he won't borrow yours. Mr. Neutrogena in three-bar box with special Shave 'n Shower case, $4.50 at the nicest department store you know.



MR. NEUTROGENA

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VOGUE'S SPOTLIGHT

Travel

BY JOAN DIDION

Guaymas, Mexico,

"Graham Greene might have written it"

It had rained in Los Angeles until the cliff was crumbling into the surf and I did not feel like getting dressed in the morning, so we decided to go to Mexico, to Guaymas, where it was hot. We did not go for marlin. We did not go to skin dive. We went to get away from ourselves, and the way to do that is to drive, down through Nogales some day when the pretty green places pall and all that will move the imagination is some place difficult, some desert. Come back from the desert and you will feel like Alcestis, reborn.

After Nogales on Route 15 there is nothing but the Sonoran desert, nothing but mesquite and rattlesnakes and the Sierra Madre floating to the east, no trace of human endeavour but an occasional Pemex fuel truck hurtling north and once in a while in the distance the dusty Pullman cars of the Ferrocarril del Pacifico. Magdalena is on Route 15, and then Hermosillo, where the American ore and cattle buyers gather in the bar at the Hotel San Alberto. There is an airport in Hermosillo, and Hermosillo is only eighty-five miles above Guaymas, but to fly is to miss the point. The point is to become disoriented, shriven, by the heat and the deceptive perspectives and the oppressive sense of carrion. The road shimmers. The eyes want to close.

And then, just past that moment when the desert has become the only reality, Route 15 hits the coast and there is Guaymas, a lunar thrust of volcanic hills and islands with the warm Gulf of California lapping idly all around, lapping even at the cactus, the water as glassy as a mirage, the ships in the harbour whistling unsettlingly, moaning, ghost schooners, landlocked, lost. That is Guaymas. As far as the town goes, Graham Greene might have written it: a shadowy square with a filigree pergola for the Sunday band, a racket of birds, a cathedral in bad repair with a robin's-egg-blue tile dome, a turkey buzzard on the cross. (Yes. On the cross.) The wharves are piled with bales of Sonoran cotton and mounds of dark copper concentrates; out on the freighters with the Panamanian and Liberian flags the Greek and German boys stand in the hot twilight and stare sullenly at the grotesque and claustrophobic hills, at the still town, a curious limbo at which to call.

Had we really been intent upon losing ourselves we might have stayed in town, at a hotel where faded and broken turquoise-blue shutters open onto the courtyard, where old men sit in the doorways and nothing moves, but instead we stayed outside town, at the Playa de Cortés, the big old hotel built by the Southern Pacific before the railways were nationalized. That place was a mirage, too, lovely and cool with thick whitewashed walls and dark shutters and bright tiles, tables made from ebony railroad ties, pale, appliquéd muslin curtains, shocks of dried corn wrapped around the heavy beams. Pepper trees grew around the swimming pool, and lemons and bananas in the courtyard. The food was unremarkable, but after dinner one could lie in a hammock on the terrace and listen to the fountains and the sea. For a week we lay in hammocks and fished desultorily and went to bed early and got very brown and lazy. My husband caught eight sharks, and I read an oceanography textbook, and we did not talk much. At the end of the week we wanted to do something, but all there was to do was visit the NASA tracking station or go see John Wayne and Claudia Cardinale in *Circus World,* and we knew it was time to go home.

introducing the Neutrogena anatomy series:



This is for people who have all those other problems that come with sensitive skin—and that soap can't help. (Even ours.)

Like hands that crack and chap easily. Body skin and knees and legs that itch and flake and even cry a little in hard water. Like flyaway hair.

So we've developed a whole series of products to carry on where Neutrogena® Soap leaves off—with more of that pure, mild, natural coddling care for sensitive skin. For instance, Neutrogena Lotion. Unpretentious looking, but chemically very sophisticated. It can help heal raw red hands, a sore after-shave face, or soothe rough skin anywhere. And it isn't greasy. There's a Body Oil so expensive nobody in his right mind would make it. We did, because we know sensitive skins need oils that are pure, light, immediately absorbed. There's a new kind of shampoo. A Man's version of Neutrogena. Even a liquid protector for tender lips.

If you have our kind of skin, treat your anatomy to our Neutrogena Anatomy Series, because it's

for people with sensitive skin.

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POLLY BERGEN TALKS TURTLE

"I have an ugly friend



who's done wonders for my skin. A turtle. And if you have dry skin, don't wait as long as I did to find out about her.



"Maybe you already know what today's smoggy climate, indoor heat, outdoor living, and rush-rush pace can do to your skin. Age it. Dry it out early. I know, too. For years I'd wake up every morning with a face crackling-dry.



"Then I found Oil of the Turtle. First thing that ever worked for me—and lasted. Why? Although it's a rich and potent natural lubricant, it is lapped up quickly and easily by your skin. No grease. No parched feeling later!

"I formulated Oil of the Turtle in a pink foam moisturizer first. Then, because dry skin never quits, I put that same wonderful help into a basic series of dry skin treatments. All designed for my kind of busy life. All quick, simple, effective, and fun.



"The point is, you don't need a lot of rigamarole to get ahead of dry skin. You just need an ugly friend. Try mine."

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VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

Tell Me Lies, "*bitterly controversial*"

I doubt whether the year will see a more bitterly controversial movie than Peter Brook's *Tell Me Lies*. This is the film version of the play about Viet Nam which Peter Brook and the Royal Shakespeare Company put on a year ago in London. The play was called, ambiguously, *US*, which might mean either "the United States" or "us" and very likely meant both. I did not see the play, so I do not know how much was changed in the film.

The film describes the impact of the war in Viet Nam on young people in London. Suddenly horrified by the photograph of a hopelessly burned Vietnamese baby, the hero sings, "I was run over by the truth one day"; he and his friends roam around London seeking to understand the war and to find means of stopping it. They try to talk with the Prime Minister and the Foreign Secretary. They argue with Kingsley Amis and Peregrine Worsthorne at a party. They seek instruction from Stokeley Carmichael. They consult a Buddhist monk from Saigon.

Soon they begin to identify with heroes of the anti-war protest in the United States—with Barry Bondhus, the Minnesota farm boy who poured the contents of the family privy over the records of his local draft board; with Norman Morrison, who burned himself to death in front of the Pentagon—and even with lonely GIs on the prowl in Saigon. In the end, the young man and his friends are still looking for their answer.

In form, *Tell Me Lies* is a latter-day example of what used to be called, when I was young in the thirties, agitprop—that is, a combination of agitation and propaganda harnessed to some virtuous ideological purpose. The mood is sub-Brechtian, rather that of the old WPA theatre. The film mingles songs, blackouts, didactic conversation, sententious rhetoric, asides to the audience, in the manner of a revue. Occasionally it aims for devilish effects of irony by cutting between conversation about Viet Nam at a London party and photographs of atrocities in Viet Nam, or by having the camera linger over such photographs while a voice off-screen croons sentimental rock 'n' roll songs.

The agitprop technique was rather fresh and exhilarating thirty years ago in New York; it must have been even fresher and more exhilarating forty years ago in Berlin. It is old hat now. But that is no argument against its revival. If it makes its points effectively, it justifies itself. The puzzle about *Tell Me Lies* concerns the nature of the points it seeks to make.

At first glance, it would appear a shallow and self-righteous English film about the wickedness of Americans. Thus the judgment on Viet Nam seems to turn on photographs of children mutilated and smashed by American bombs. No one can contest the horror our country has wrought in Viet Nam. But evidence of this sort, however appalling, does not determine the character of a war. Each one of these pictures could have been matched by pictures showing the results of British (and American) saturation bombing of Hamburg and Dresden.

When a character in *Tell Me Lies* asks himself what kind of people these American pilots are who can see such photographs and go out to do more of the same the next day, he is asking a question which could have been as logically addressed to the airmen who bombed Nazi Germany a quarter century ago. Did the fact that the RAF disfigured and burned German children sanctify the cause of Hitler? If the Viet Nam war is wrong, it

(Continued on page 106)

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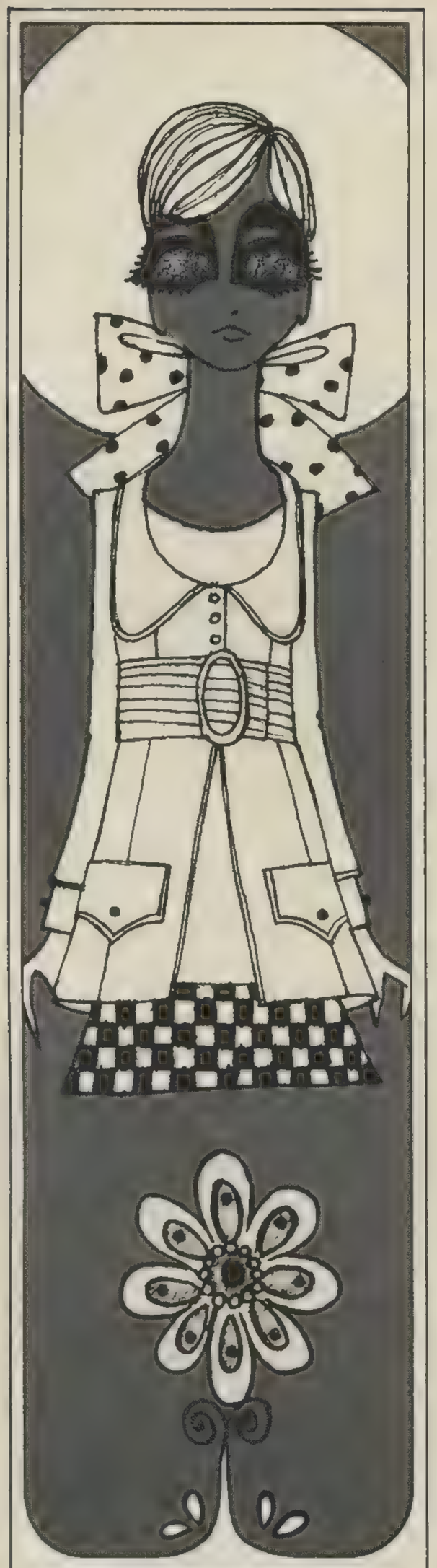
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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Neo-Impressionism,

"exemplary museum exhibition"

"Chromoluminarism" or colour-light art was the name Georges Seurat proposed for Neo-Impressionism, the movement he founded in the 1880's. Now the subject of a major exhibition at The Solomon R. Guggenheim Museum in New York until April 7, Neo-Impressionism reacted against the subjective approach and ephemeral effects of Impressionism in favour of a more scientific attitude toward colour and an emphasis on pictorial structure. For the randomness, irregularity, and improvisation of Impressionism, Seurat and his many followers wished to substitute an order, an idealized regularity, and an impersonal technique they felt were more in keeping with the analytic, scientific thinking of the modern period. As the Renaissance had rationalized pictorial space through the discovery of perspective, Neo-Impressionism sought to apply colour scientifically, in accordance with the laws of optical perception.

The source of modern colour painting from Matisse to Delaunay to Albers on through Op Art, Neo-Impressionism represents one of the great watersheds in the history of modernism. Where Impressionism had harmonized colour through related or similar hues, the Neo-Impressionists based their harmonies on colour contrast. Emphasizing simultaneous colour contrast by means of which edges of adjacent areas appear to vibrate or even to emit light, the Neo-Impressionists stand at the beginning of a tradition that embraces Newman and Rothko as well as Noland and Olitski, whose use of the internal frame specifically recalls Neo-Impressionism. In such other respects, too, as their investigation of the emotional meaning of lines and colours, the Neo-Impressionists contributed to the progress of modernism. Smoothing and regularizing the surfaces of Impressionism, they took a major step toward the all-over style finally achieved by Jackson Pollock which is the basis of advanced painting today.

Because its idealistic reaction against Impressionism bears many analogies with the reaction of today's colour painters against the inconsistencies, instability, and lack of structure of Abstract Expressionism, Neo-Impressionism has particular relevance for the present moment. One of the great synthesizing styles in art history, Neo-Impressionism, like contemporary colour painting, combines the cerebral with the sensuous, giving equal value to classical structure and luminescent colour.

If there is a flaw in this exhibition, it is that only one owner could be persuaded to lend a major Seurat ("La Parade" from New York's Metropolitan Museum of Art). Despite this, the exhibition is a giant step forward for the Guggenheim, which too often in the past has been content with shuffling around familiar works in potboiler shows or paying homage to a deservedly obscure minor master. This show of Neo-Impressionism, on the other hand, is the exemplary museum exhibition for a time surfeited with the new, a re-evaluation of a central modern movement with special meaning for contemporary art. It includes many unfamiliar works; and the lucid, scholarly catalogue is by Robert Herbert, organizer of the show. Cheers for an exhibition that can be enjoyed by the forgotten scholars, critics, and artists who represent the core but unfortunately, in these days of museum popularity contests, not the majority of the art public.

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VOGUE'S SPOTLIGHT

Money

BY PAUL A. SAMUELSON

Personal debt and interest charges

Economics began in the time of Aristotle as home economics, but today many a college graduate can speak learnedly of the nation's gross national product and of the billions involved in our public debt and yet be quite unaware that installment borrowing is costing him 20 per cent a year or more.

Whatever may be said of marijuana, consumer credit is no worse than alcohol. For most people it is a boon. Why should middle-class couples defer marriage and do without the durable appliances that make living comfortable just because they have not yet arrived at a period of good earning power? Installment debt is America's substitute for the dowry.

Still, easy credit is a curse to those who can not leave it alone. Nothing is more pathetic than a worker brought to court for unpaid bills due on an expensive fire-alarm system that some salesman has persuaded him to buy for his hovel.

The curse of the poor is their poverty. Studies show that they can never afford thirty-day bargain commuter tickets. Where you and I have department store charge accounts that cost us nothing if we pay our bills on time, the poor pay 18 per cent on special charge accounts. In many Southern states, the maximum interest rates that can be legally charged are 3 per cent a month; 36 per cent a year sounds bad enough, but because of interest on interest, this compounds to more than 45 per cent a year! Think of what the loan sharks must be getting, when they give $5 on Wednesday and expect $6 back on Saturday (interest rate, 6,000 per cent a year by my calculation from tables of logarithms).

That can't happen to us? Can't it? Congress still has not passed the Truth in Lending bill, so that most people don't realize they are paying about twice the stated interest rate. Example: Suppose your friendly garage sells you a car for $1,000 cash and $2,400 on credit. Suppose you repay $200 of principal and $20 for interest in each of twelve months. The debt gets paid up in one year with $240 going for interest, which is only 10 per cent of $2,400. That's what you think. The true rate is more like 20 per cent on the unpaid balance. Why? Because the lender got half his money back in half a year. His average outstanding loan is *half* $2,400! And $240 on $1,200 is 20 per cent a year.

A rare example? Not at all. The interest charge on a common college-tuition plan in the Ivy League sounds like 4 per cent, but actually works out to 16 per cent a year. (You pay each month from June to June, but the lender gives the college half the money in September and half in February, being without the principal *only one-fourth the year* on the average; $4 \times 4\% = 16\%$, but it will take an Act of Congress to let you know this.)

Buying on time is a way of life for many people. They will pay 15 per cent interest charges at the same time they are holding Government bonds and savings accounts that yield only 4 per cent. For them this may be rational. That is the only way they can force themselves to save up for a rainy day.

What's the moral? One can't spend all of life with a book of logarithms. But one can write a postcard to a Congressman on our right to know true interest costs. And experience has shown repeatedly that a little comparison shopping can cut way down on the cost of finance.

VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

The Prime of Miss Jean Brodie, "*eerie extra dimension*"

What sort of a play Jay Allen wrote when she was adapting Muriel Spark's tautly written novel *The Prime of Miss Jean Brodie* for the stage is a dark mystery on which the present production at the Helen Hayes Theatre throws very little light. The rôle of Muriel Spark's magnetic but lethal Edinburgh schoolmistress has been given to Zoe Caldwell who has apparently decided the play is a starring vehicle written specially for her.

Under this impression Zoe Caldwell gives a centre-stage and line-hogging performance of a sustained outrageousness and vulgarity that would have shamed one of the exhibitionist actor-managers of the Belasco period. Her proceedings have a rather special unsuitability in the context of a work that has its origin in the imagination of such a writer as Muriel Spark, a master of the art of indirect statement who is rarely if ever saying what she appears to mean at first sight, and who is never, never either crude or obvious. The mere fact that Jean Brodie's name appears in the title of her novel should have alerted all concerned to the strong probability that the attention of this most feline of writers was focused on some other character, and the story it tells is, indeed, only about Miss Brodie insofar as she is something quite appalling that happened to a young girl called Sandy while she was making the tricky passage from childhood to womanhood.

With one exception, nobody within a mile of Zoe Caldwell, and least of all that hugely self-confident lady herself, seems to have the faintest idea that Muriel Spark's intention is emerging between Jay Allen's lines throughout the development of the play, and that from the beginning of the second act onwards its centre of interest is firmly in the hands of Amy Taubin, the extremely promising young actress who plays Sandy.

As soon as one becomes aware that Amy Taubin and not Zoe Caldwell is in fact playing the female lead, and that she is handling her part with considerable force and power, the piece acquires an eerie extra dimension. What one sees is two plays simultaneously trying to occupy the same place, and a contest between two acting techniques. It is pleasant to be able to say that Amy Taubin, playing to Muriel Spark's ideas with sincerity and intelligence, comes out way ahead of Zoe Caldwell who seems in the end to have little going for her but a determination to milk a fat part dry. It is Amy Taubin's performance that makes the piece really moving and gives it an interest above that of a long drawn-out music-hall sketch about a quaintly foolish Scotch spinster, and equal to that of the original novel.

Staircase, "*bickerings*"

Charles Dyer's neatly written play is concerned with the bickerings of two aging English fairies who run a barber shop in London. True love is what these lucky chaps turn out to have found, but watching them die rather than admit it through two acts is not enthralling. Milo O'Shea does a beautiful job of acting as the softly maternal owner of the shop whose life work it is to contain the twitching anxieties of the less attractive character less certainly played by Eli Wallach.

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Vogue's Spotlight: Movies (Continued from page 100)

is not wrong because it kills women and children. All wars kill women and children. If the Viet Nam war is wrong, it is because the killing of women and children does not take place within a defensible political framework. The gravamen of argument, in short, rests not on the existence of horror—all wars are horrible—but on the absence of rational objectives.

But *Tell Me Lies* loads its dice. The speech in defense of the war assigned to a supposed official of the American Embassy is one of unparalleled fatuity; even a real official would have done better. It is left to Worsthorne and Amis, Englishmen both, to offer a plausible case for American policy. The anti-American case comes from a variety of simple, earnest people setting forth an idyllic picture of life in North Viet Nam under Ho Chi Minh. It is reinforced by solemn readings from the thoughts of Mao Tse-tung. Ostensibly *Tell Me Lies* cheers for a Viet Cong victory.

The film seems gradually to build a genocidal thesis about the inherent and total depravity of Americans. It is suggested, for example, that torture in Viet Nam is an American monopoly. "What they are doing in Viet Nam," one Englishman says, "is every bit as bad as Nazi concentration camps in 1945." The American actions in Viet Nam, another says, represent "a whole society revealing its inner self." America is "a technical monster."

Let me make it clear that this reaction to *Tell Me Lies* does not spring from support for the war. I am among those who believe, and have written to the point of tedium, that the escalation of the war in Viet Nam is probably the most spectacular and ghastly folly in American history. I still hold to this view after having seen *Tell Me Lies*, though I began to wonder, as I saw it, whether it had not been clandestinely subsidized by the CIA. It appears well calculated to set back the anti-war movement in the United States by many months.

There have been two very impressive films about the war in Viet Nam. *The Battle of Algiers*, made in part by Italians, transposed its criticism of Americans in Viet Nam into a criticism of Frenchmen in Algeria. *How I Won the War*, made in part by Englishmen, transposed its criticism of Americans in Viet Nam into a criticism of Englishmen during the Second World War. Peter Brook's attack on Americans in Viet Nam might have been both more seemly and more effective if it had avoided both the awful apparent smugness and genocidal bias of *Tell Me Lies*.

If this interpretation is correct, if the film is as coarsely and stupidly anti-American as it would seem, it will generate considerable acrimony on this score alone. But, when I suggested that it would be controversial, I meant that it is likely to stimulate further, subtler, and more interesting controversy—controversy of a kind stimulated by no film since *Blow-Up*. For is *Tell Me Lies* aimed as exclusively at America as it would seem on the surface? May it not be possible that the "lies" condemned in the film include not just American cant about Viet Nam but all cant uttered on whatever side? May it not be that the readings from Mao Tse-tung, for example, are meant to be taken not with reverence but with derision? that the excremental obsessions of the peace movement are displayed not in order to celebrate but to expose the peaceniks? that the unctuous statements from British fellow-travellers about the Viet Cong's benign execution of South Viet Nam village headmen express not the film's viewpoint but its sense of the triumph of lies in every camp?

This interpretation of *Tell Me Lies* is supported by an episode near the end when the hero talks by Franklin Roosevelt's statue in Grosvenor Square to a girl whom he had admired as a leader in the anti-Viet Nam cause and finds her weary and cynical. The conclusion certainly leaves the hero and his friends still in search of a solution. Is the film against American lies or against all lies? I confess that I find the second reading more ingenious than convincing. But I may well be wrong; and this is why *Tell Me Lies* will keep conversation going through long evenings.

VOGUE'S

Romantics—new, beautiful, old—at the Detroit Institute of Arts



1



2

With flourish and bagpipes, a brilliant, imaginative exhibition of British Romantic paintings and drawings from 1760 to 1860 opened at the Detroit Institute of Arts. The show was a scoop worth celebrating, and celebrated it was, in the three acts with stage-managed dash. First, a reception in the museum's great hall, hung with tapestries and British banners. From there more than three hundred guests were piped into dinner by candlelight in a soaring sculpture hall dominated by a big, black-metal Calder. Third act: The exhibition, mounted in part



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NOTEBOOK



6

in Gothick-arched pavilions on red, blue, mauve, or amber panels manoeuvred to give romantic vistas and snatches of paintings beyond paintings. And to frame the fact that, among the guests, a beguiling number of new romantics considered Romantics a century or two old.



7



8

1. Romantic British art at the Detroit Institute of Arts. 2. Sir Patrick Dean, British Ambassador to the United States; Mrs. Lee Hills. 3. Mrs. Wendell Anderson, junior. 4. Mrs. Charles T. Cudlip. 5. Mr. Willis F. Woods, Director of the Detroit Institute of Fine Arts; Lady Dean. 6. Mrs. Henry Ford, II, in front of a Gainsborough. 7. Mrs. George Darlow, with a painting by Sir Francis Grant. 8. Miss Catherine Cinelli, with "Ophelia," by Arthur Hughes. 9. Mrs. Frank J. Perron; Romney portrait of Lady Hamilton.



9

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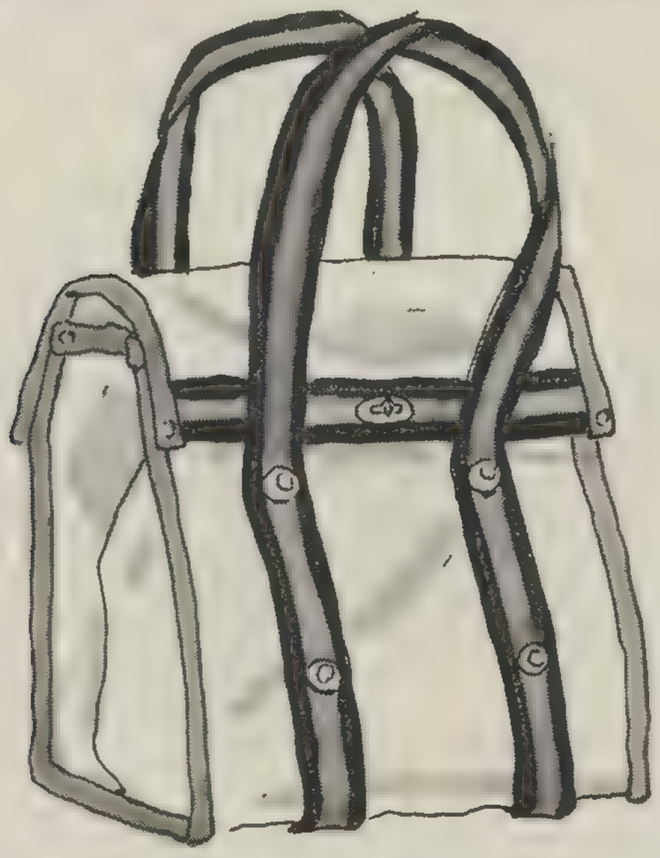


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VOGUE'S

Smashing times on Paradise—revved-up islet in the Bahama sun



1



2



3

Paradise Island celebrated its garden of earthly delights—casino, marina, clubs, and a vast new hotel—with a splash weekend programmed by Colonel Serge Obolensky. Flocks of guests winged in from South America and Europe, from Hollywood and New York. From Nassau, fleets of cars sped the guests across the new bridge to Paradise where sunswept days spun into glinty nights. The glintiest: a dinner dance, with everyone lost in a Bahamian paradise regained.

1. Passengers for Paradise at airport in New York. 2. Dancers in the ballroom. 3. Miss Cathe-



4

NOTEBOOK



6





7

rine Hartford, Mr. Harry Joe Brown, junior. 4. At the dinner dance: Count Mingo del Ren, Mrs. Oscar de La Renta, Conte Rodolfo Crespi, Condesa de Romanones, the Maharani of Jaipur, Señor Alfredo Behrens. 5. Viscountess Astor, Colonel Serge Obolensky. 6. Donna Allegra Caracciolo, Signorina Pilar Crespi. 7. The Hon. Lynden O. Pindling, Premier of the Bahamas; Mrs. I. G. Davis, junior. 8. The Hon. Richard M. Nixon, the Marquesa de Merry del Val. 9. Lady Ogilvy, the Duke of Buccleuch. 10. Contessa Consuelo Crespi, the Maharaja of Jaipur.



8



9



10



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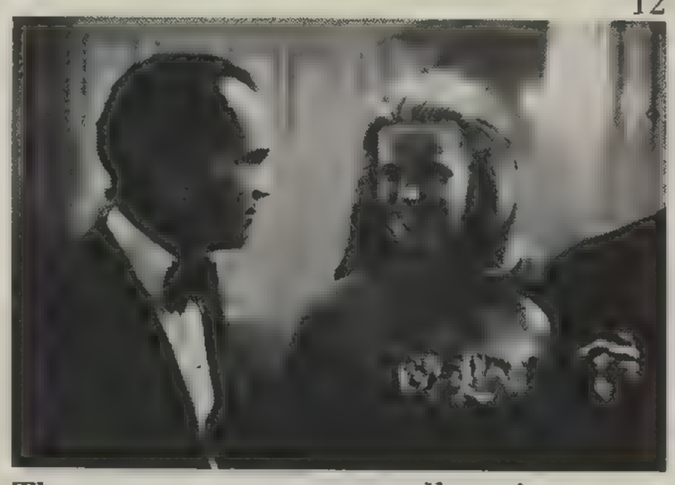
*Slightly higher west and south.

VOGUE'S NOTEBOOK

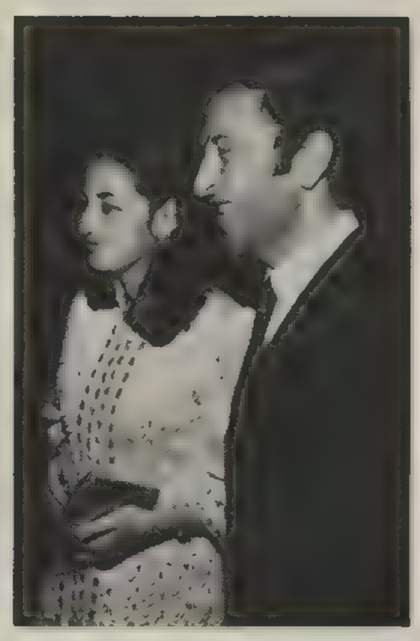
Smashing times on Paradise—at the dinner dance, continued



11

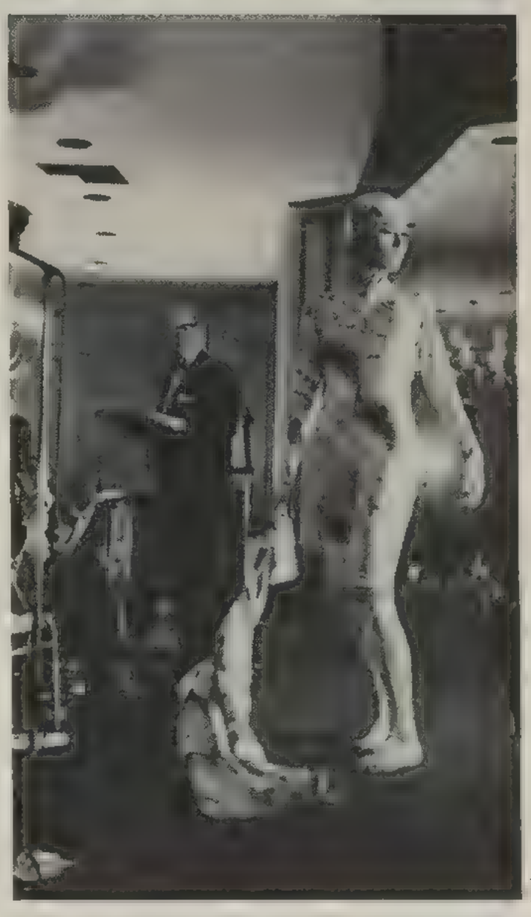


12



13

The guests were a marvellous international show themselves, upstaging the fashion collections they watched, flown from Rome, Paris, New York. 11. Lord Ogilvy and Baronne Joel de Rosnay. 12. Mr. Harry Platt and Princesse Charles d'Arenberg. 13. H.R.H. Princess Lalla Nezha and her husband, H.E. Ahmed Osman, Moroccan Ambassador to the United States. 14. Mr. Meyer Davis with bâton, a mannequin showing a Pucci jumpsuit. 15. Miss Chryssanthie Goulandris, the Earl of Lichfield. 16. Mme. Jean-Claude Abreu, Mr. Yura Arkus-Duntov.



14



15



16



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VOGUE'S DECORATING FINDS AND IDEAS FOR

FASHIONS IN LIVING

Action decorating:

Cecil Beaton's idea

Making an action painting to live in is the message here . . . to *think* Jackson Pollock, to buy a paintbrush and to liberate your own décor. English artist-photographer-writer Cecil Beaton invented action decorating for his New York apartment at the St. Regis, shown here. It's really liberated. Using colourfast aniline dyes, he spatter-painted white linen for slipcovers, curtains, bedspread; made his rug patterns on sheets of paper. But why not action-paint a "rug" on the wood floor itself? For fabric: Spread it flat on a floor, dripping on the big blobs first. Try a tiny watering can in a steady hand. Add the small spatters by hitting a wet brush against a stick, building colour over colour. Any sturdy fabric may be used, from unbleached hopsacking—snapped with violet, pale blue, chrome yellow, and acid green . . . to duck—try red spattered with acid green, grey, black, pale blue, pink, yellow. Select dyes and brushes at a paint shop. Harmony Carpets is reproducing the Beaton rugs, Connaissance Fabrics, his linens. Both, 979 Third Ave., N. Y.

Above right: The white-walled living room at the St. Regis has curious oeil-de-boeuf windows on whose sills Beaton placed glass cylinders filled with coloured water and greens. Orange velvet curtains, banquettes and pouf upholstered in yellow and black cut velvet from a Tangier soukh are foils for Mr. Beaton's spatter-work rug and slipcovers. Around the room, some Beaton portraits of friends.



DAVID MASSEY

Above: Yellow rug spattered in grey, purple, blue. White linen painted in black, purple, yellow.
Below: White, mauve, grey, black bedroom scheme.



Mrs. Michael Thomas got the message, makes her own designs on white Belgian linen from Howard & Schaffer.

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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES



Green thumb on Savile Row

Rupert Lycett Green of Blades put his stamp on the London scene by designing luxurious clothes in beautiful fabrics to the taste of men who insist upon a bit of adventure without the shoddiness associated with novel tailoring. He aims for a line which makes a man appear taller, thinner: Natural chest but flaring below the knee like a tree trunk



spreading towards its roots. Blades specials: sap-green Nehru suit in Thai silk, black worsted and moire collar evening suit, wide black velours hat, a navy blazer, a cashmere jacket. Custom suits from $200.





Blades in New York is the promise for April when Rupert Lycett Green plans to be at the St. Regis-Sheraton to take orders from his list of American customers. On the 26th of this month, he shows his new "trunk line" at 8 Burlington Gardens, in London, including cashmere plaid jacket, far right, new, lower closing to show more shirt and tie.

JACK ROBINSON



Super-sheer makeup.

Essential to the present look of curls and waistlines—
the new fashion for "pretty." More fluff
and sheerness to face powder and makeup;
lipsticks, no more than thin shining stains of color.

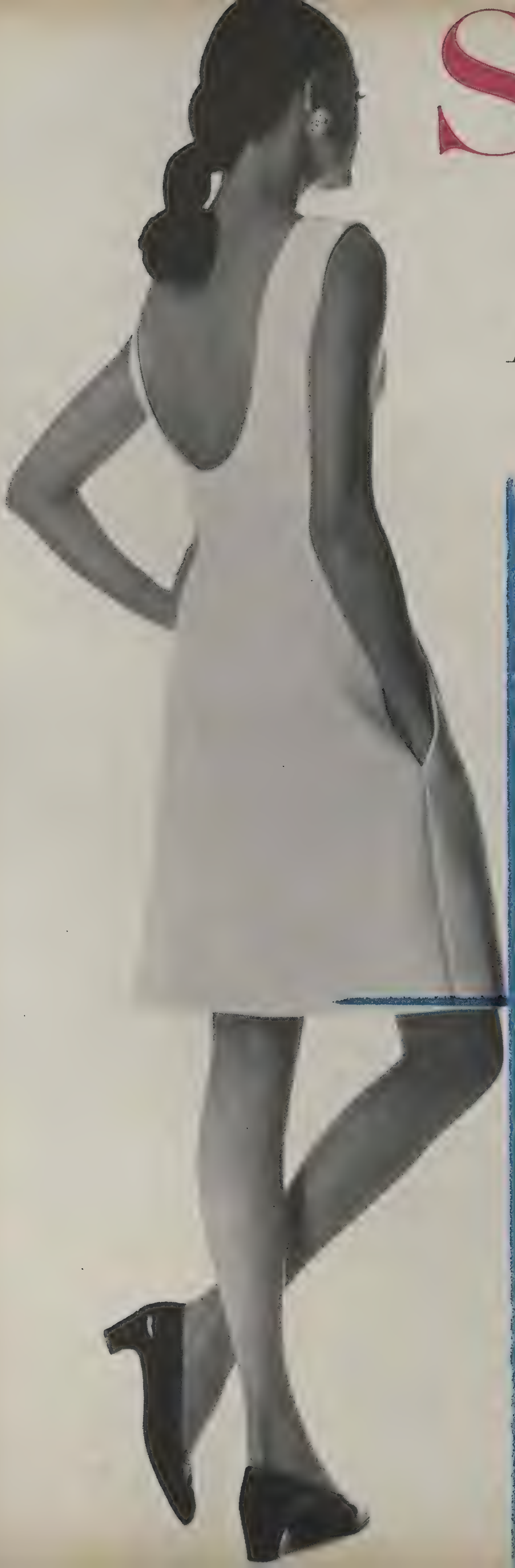
Germaine Monteil

MARCH 1, 1968

VOGUE'S EYE VIEW:

HEMLINES—SUIT YOUR LEGS

You're going to hear a lot of talk about hemlines this spring (and this issue of Vogue)—they're up, down, all over the map. And they're all good fashion. The choice depends entirely **on you—and on your legs**—and on what you do with them.... Take the delicious little fluff of white silk coquetry at right, crunchy with organdie ruching and bits of embroidery. And **very very short. Most becoming length in the world for slender young things** with legs that seem to go on forever—as legs do when stockings go on to the waist. A question of proportion is what it comes down to—here, on the next pages, always.... This dress, made to order by Arnold Scaasi. Beautiful Bryans black sheer pantie stockings: Bonwit Teller. Evins slippers, to order at I. Miller (we added the cocardes). Coiffure by House of Revlon.



SKIRT

A SPRING OF CHOICE AND VARIETY

The short skirt

Everybody's length–sharp, modern, young, easy to get around in. Good for your legs–reveals their line and strength–and cool for summer.

Norell's short white wool for day—slightly shaped, with a highish neckline curved to a deep U in back—simple and perfect. Lord & Taylor; Hutzler's; Hudson's; Stanley Korshak; Lou Lattimore; I. Magnin. Suga of Kenneth coiffure.

PENN

LENGTHS



The three-quarter skirt

Very full, very wide-hemmed, and with a certain gypsy flourish-charming for evening. Takes great dash to wear-and long beautiful legs that show well under the hem.

Norell's flourishing three-quarter-length dress in black taffeta belted tightly at the waist in black patent, with a tiny orange wool jacket to cover the bare little sleeveless top. At Bergdorf Goodman; Julius Garfinckel; Rich's; I. Magnin.

SKIRT LENGTHS



The asymmetric skirt

Up to the knee in front, down in back–a deliciously dégagé line, witty and seductive.

Harnessed at the top, tied with a bow in back —the dress that falls in uneven lengths, vivid with Paisley-silk swirls of pink, purple, green, orange. By Eric de Juan, made to order: Bergdorf Goodman. Christian Dior strapped shoes.

PENN

The full-length skirt

Wide hem down to the ground, even all around. For big big evenings—a length for all legs to rejoice in.

Norell's long white organdie sailor dress—hugely collared, hugely sleeved, hugely skirted. Clean, pretty, and very gala, with a big red bow and navy belt and bindings to make the whiteness sparkle like fresh snow. At Bonwit Teller; Nan Duskin; Jordan Marsh, Florida; Marie Leavell; I. Magnin. Suga of Kenneth coiffure. The earrings on these four pages, all by Schreiner.



Princess Ira Fürstenberg is beautiful. Beautiful enough to be a movie star …which she is. With several movies past, *Capriccio Italiano* just released, and a German movie, *Less Than Nothing*, due to release here this month. The tiny fur tunic, this page: black-dyed Russian broadtail lamb cut small and sleeveless over a white voile shirt ruffed at throat and wrists, black tights. Tunic, to order at Maximilian. Shirt by Alice Stuart. Danskin tights. Dark wings of hair, right, curving down over a wide clear brow past wide-set dark eyes—Princess Ira, lovely as a Goya portrait. Earrings by Stanley Hagler. The coiffures here and on the next six pages, by House of Revlon.

Princess Ira Fürstenberg—romantic attitudes



Heavenly way to turn out for dinner any evening this spring—slim, belted pyjamas with their own feathered wrap, both clear flattery in soft-pink crêpe. The chained pyjamas, left, of pink crêpe skimming all in one piece from a deeply V'd neckline to the ankle, caught at the waist with diamanté chains. The feathered coat, right, that wraps up the pyjamas at left—Princess Ira snuggled deep in matching pink crêpe frothed with an extravagance of ostrich feathers. Costume by Bill Blass for Maurice Rentner, of silk crêpe. Saks Fifth Avenue. Belts by Hattie Carnegie; Accessocraft. Van Rouge ring.

Ira Fürstenberg—
crêpe pyjamas,
feather wrap

Ira Fürstenberg-
the prettiest décolletages,
the sparkle of jewels

Sparkle, left: embroidered, beaded flowers rampant on a little white crêpe dress—lavender, pink, and green, more beads around mini-sleeves, a slow curve of décolletage. By Malcolm Starr, of Avisco acetate and rayon crêpe (Bloomsburg fabric). Silvery pantie stockings. Both: Saks Fifth Avenue. Dress, also at Rich's; Halle Bros.; Gidding-Jenny. The earrings by Mimi di N. Empire glow, right: bogus pearls and tiny bogus gems lighting the high jeune-fille bodice of a ravishing pink silk dress—ribboned with green velvet, fraught with coquetry. Jewels on the ankle—a pearly tassel. Dress by Sarmi. At Bonwit Teller; Neiman-Marcus; I. Magnin. Pink bow earrings by Richard Palan, at Lord & Taylor. The pearly anklet by Van Rouge, to order: Henri Bendel.



Jewels of the sea

The sea dragons, precious beasts to wear as pins, to hang on gold chains—a fantasy of jewels to dazzle the eye. . . . Gold-clawed diamond dragon, top of page—ruby eyes flashing, ruby tongue slashing, and a toss of diamond mane. Arrow-tongued dragon, second from top, with a glare of emerald eye, a wide bib of sapphires, pointed tail curled and flicked with diamonds and sapphires. Belled dragon, third from top, clutching a globe of pink tourmaline with tiny gold claws—rubies are its eyes and tongue, its scales are a sparkle of diamonds, and a gold bell rings its tail. Perched on a facetted peridot, bottom of page, a green-enamelled dragon studded in brilliant turquoise, with gold veins on diamond wings, diamond tail, and a piercing ruby eye. Seven wonders of the sea, right—including the four at left—all strung out on gold chains and wrapped around Princess Ira Fürstenberg's bared golden waist. The jewelled sea creatures on both pages are from a limited edition by Donald Claflin of Tiffany. The gold chains, by Tiffany.

Ira Fürstenberg–jewelled chains on bare skin



The most becoming dresses—

for a most romantic era

Drifty. Dreamy. Wow plus Sigh. These are the appealing, wildly becoming evening dresses for now—for the new romantic era. Let it flourish.... Garlands of field flowers, left, around the neck and trailing, down one side, to the floor. On a pure flow of sun-yellow chiffon with long sleeves, more flowers at the wrists. By Neil-McClintock, of silk chiffon [Stern & Stern fabric]. At Sara Fredericks; Iverson's, Tulsa; Amen Wardy, El Paso. Stanley Hagler earrings. Christian Dior shoes. Coiffure by Martin Downey, with Reid-Meredith Dynel hairpieces. Salvias of scarlet on thin green stems, right, printed on white silk—a short evening dress folded into pleats bouncing free from a high waistband. A romantic bow at the neck, long sleeves with tight cuffs. By George Halley, of Staron silk. Earrings by Charles Elkaim. White pearly ring by Marvella. All at Bonwit Teller. Dress, also at Nan Duskin; Montaldo's. Grey pearly ring by Vendôme. Lip tint that activates natural lip-colour: Sheer Natural, by Germaine Monteil. Coiffure by Ara Gallant, Tovar-Tresses hairpieces.

BERT STERN





The most becoming dresses–
petal-framed back,
asymmetric hem



A thousand petals fluttered with flowers, left, as airily as a fresh spring garden—the appliqué blossoms are blown over embroidered organza and caught with a water-green sash, a bowknot beneath the bare back. Short dinner dress by George Halley, in Forster-Willi silk. Saks Fifth Avenue; Halle Bros.; Sakowitz. Jack Gilbert earrings. Coiffure by Ara Gallant with Leon Buchheit falls. Ribbon laced with cellophane, right, spills in a crystal-showered asymmetric whirl past a bow at the bosom—the hem drawn clear of the knee in front, clear to the floor in back. By Sarmi; MacCarthy lace. Bergdorf Goodman; Neiman-Marcus; I. Magnin. Earrings, ring by James Douglas Goodson: Henri Bendel. Pantie stockings: Bonwit Teller. Custom-craft shoes. Becomingly incandescent, the Frances Denney makeup blushes with Glowlight, coral Flair about the lips. Ara Gallant coiffure, Tovar-Tresses Dynel falls.

BERT STERN



The most becoming dresses—
mauve ruffle with moire,
long navy lacework

The surplice idea, opposite, foaming with pin-pleated ruffles, in mauve silk chiffon. Heart-melting with an attached dirndl skirt of mocha silk moire. By Chester Weinberg; about $160. At Lord & Taylor; Hutzler's; Rich's; Stanley Korshak. Rhinestone [illegible] natural-looking, pre-trimmed, pre-curved for easy application; by Eylure. Coiffure by Ara Gallant, with Tovar-Tresses Dynel hairpieces.

Tiny Empire top of navy-blue lace, left, deeply rounded front and back, over a navy satin sash and long skirt of navy and white printed silk, embroidered in lacy glitter. By George Halley, skirt of Staron silk. At Bonwit Teller; Sakowitz. Mimi di N. earrings. K.J.L. ring. Evins shoes: to order at I. Miller. Coiffure by Martin Downey.

BERT STERN



BERT STERN

The most becoming dresses–
white on navy lace
slit white crêpe–
worn by Marisa Mell



Two great forms a long dress can take—both, shown on Marisa Mell, the young Austrian beauty who stars in the movie *Diabolik*, releasing here next month.

Schoolgirl romantic, left—a charming full-skirted evening dress in lacy navy with white embroidery, white organdie for the high collar, shirtcuffs buttoned in rhinestones, a deep band at the wide swaying hem. By George Halley, of McConnell lace. At Evelyn Byrnes.

Rhinestone tapes, this page, make sparkly straps, outline a high waist on a narrow white crêpe dress with bare little top, high-slit skirt. By Helga, of rayon crêpe (Abraham fabric); about $215. At Bonwit Teller; Julius Garfinckel; Burdine's; I. Magnin. Jewelled handstrap and rings on her toes by Van Rouge. Coiffure by Suga of Kenneth.



Flamenco ruffles flouncing from a small, smooth bodice, this page; more ruffles on a shawl worn over the head here—both, navy-blue taffeta. Touch of white to add: organdie bloomers cuffed in navy. By Anne Fogarty.
Dress, about $100 (stole to order).
Both of rayon and acetate taffeta.
At Lord & Taylor; Rich's; Hudson's:
I. Magnin. Castlecliff earrings:
Best & Co. K.J.L. necklace and
Beautiful Bryans tights,
at Bonwit Teller. Evins shoes,
to order at I. Miller.

Pieces of crêpe, opposite, bias cut and seamed to a beautifully shaped black dress with bare V top, low-waisted skirt flaring wide. Rhinestone buttons at the straps. Over the head—a matching stole. By Miguel Dorian for Moe Nathan, of Celanese acetate and rayon crêpe (Onondaga fabric) : about $110.
At Best & Co.; Bramson; Sakowitz;
Maison Mendessolle. Schreiner
bracelets; K.J.L. snake belt
wrapped around the wrist;
all at Bonwit Teller.

BERT STERN

The most becoming dresses–
rustling ruffles,
bias-shaped crêpe,
shawls overall





BERT STERN

The most becoming dresses—
black with white frills.
with paillettes:
the short zippy caftan



Romantic attachments of white organza edged in ruching, opposite, around a dress of black wool jersey. Tiny black buttons down the front, satin belt and bow. By Cardinali, of wool jersey (Racine fabric). At Bonwit Teller; Nan Duskin; Rich's; Bullock's-Wilshire. Mimi di N earrings. Beautiful Bryans pantie stockings. Coiffure by Martin Downey.

Enriched by gold-beaded bands, upper left, a short white caftan dress quilted in beads, zippered up the front. By Raymond-Martier, of silk and wool. At Henry Bendel. Napier earrings. Handstraps by Maxine Clement for Maximilia. Schiaparelli stockings. Coiffure by Marc Sinclaire.

In a twinkling, right—black paillettes covering the bodice and fringed around the low neck of a black silk chiffon dress with short full dirndl skirt. By Michael Novarese. At Sara Fredericks; Levy's, Memphis; Montaldo's; I. Magnin. Beautiful Bryans pantie stockings: Bonwit Teller. Shoes: I. Miller. Coiffure by Marc Sinclaire.

The most becoming dresses—
high young neckbands
on clear-cut white,
on checked cotton



Fly-front dress and jacket, left, the trimmest little look—an A-line dress with small sleeveless top, cropped jacket with gilt buttons at the high neckband and flapped pockets. By Originala, of Fibranne. At Saks Fifth Avenue; Rich's; Gidding-Jenny; Neiman-Marcus. Napier earrings. Sapphire knee socks. Coiffure by Martin Downey.

Cotton coatdress, right, check-patterned in blue and green. Small top with square buttons, stand-up neckband, long cuffed sleeves, deep front pleats, three-quarter belt. From the Thoroughbred Collection, of Pomezia cotton. About $165. At Saks Fifth Avenue; Miller & Rhoads; Swanson's; Frost Bros. Vendôme earrings. Smith St. Jacques bracelet. Van Raalte pantie stockings. Coiffure by Ara Gallant with Fashion Tress hairpieces.

BERT STERN





The most becoming dresses–
chalk-lines whitening
black and navy

Bit of black shirtdress, left,
with tape-wide white edges at the round
collar, cuffs, tab-front. Gilt chain belt,
fronted in white. By Marjorie Montgomery,
of Dacron and Avron (Fabrica fabric).
About $45. At Abercrombie & Fitch; Julius
Garfinckel; Frost Bros.; Bullock's, Downtown.
Monet earrings. Calderon belt, at Altman's.
Little peeps of white, right, at the
neck and wrists of a navy wool dress,
with a pure little rise of collar, the narrowest
shoulders. Elongated bodice, little
flip of skirt, slit pockets. By Harvey Berin,
of Ordelaine wool, loomed in America. About
$110. At Bergdorf Goodman; Joseph Horne;
Neusteters. Earrings and bracelets by
Napier. Nina shoes. Both pages:
Berkshire knee socks at Altman's;
coiffures by Martin Downey.



BERT STERN

THE GREEK

BOY LOOK

With small bared tops held under the bosom, skirts all aflutter, and skin showing in the prettiest way—the Greek Boy look blows in for spring, and we have the word for it: Delicious. Barefoot in Athens, left—heavy black silk crêpe with a ring-buckled tie high on the waist and a top of steep plunges —whichever way you turn. By Jacques Tiffeau for Tiffeau & Busch; about $200. At Bonwit Teller; Hudson's; Burdine's; Joseph Magnin. Lucite earrings: Oster for Paraphernalia. Hattie Carnegie wide Lucite armband. Grass-green knit, right—wrapped to the side and caught up in a belt of sparklers. By Junior Sophisticates, of wool knit (we added the belt); about $65. Bloomingdale's; Woodward & Lothrop; Gidding-Jenny; L. S. Ayres. Ganymede bands—one in the hair, by Smith St. Jacques; others by Napier, up-waist and down-ankle. Ganymede coiffures with all Greek Boy looks on these eight pages: House of Revlon.





Leaping lime, far left: a hop-skimp of gabardine cut in on the shoulders, down down down at the neck, and tied with a rouleau. Dress (and matching jacket, not shown here), by Jacques Tiffeau for Tiffeau & Busch, of Anglo wool. Bloomingdale's; Halle Bros.; Joseph Magnin. Ruza Creations brass belled anklet. Purple in the wind, left: ripples of matte jersey held—but not held down—by narrow ties at the shoulders and high around the waist. By Nan Herzlinger, in Enka rayon (Style Trend fabric). About $70. Lord & Taylor; Jordan Marsh, Florida; Neiman-Marcus. Arm and leg bracelets by Cadoro. Deep-see coral, right: shirred plunge to shirred waist—wool crêpe, and precious little of it. By Jacques Tiffeau for Tiffeau & Busch, of Anglo fabric. About $185. At Lord & Taylor; Godchaux's; Sakowitz; I. Magnin. Bruce Rudow linked ankle-thong. Smoothing the way for Greek Boy bareness here, Ultima II leg makeup—Revlon's golden idea.

*t*HE GREEK BOY LOOK

PENATI

THE

Cross-your-heart red, far left, the whole point of the deep neckline here: vivid worsted jersey that bands—and belts—this torrid little flare of a dress. By Jacques Tiffeau for Tiffeau & Busch, in Meyer Woolens fabric; about $185. At Saks Fifth Avenue. Armbands by Napier and Monet; linked ankle bracelets by Napier and Robert Originals. Siren mauve and brown, left, and the kind of dress that could throw any man off his course: mauvey matte jersey narrow-shouldered as a halter, open to the waist—a sash knotted under the bosom just above a brown jersey fling. By John Kloss for Henri Bendel, in Jasco rayon jersey; about $115. Rings by Robert Originals, at Altman's. Ankle bracelets by Sona The Golden One—add as many tiny bells as we did. Ankle-thong links by Bruce Rudow. Hot orange played cool, right, and Greek Boy: voile swinging out from a bosom-high waist and a bodice small as a bandeau—little ties cool it on-shoulder. By Nan Herzlinger, in polyester voile; about $70. Altman's; Jordan Marsh, Florida; Famous-Barr; Frederick & Nelson. Wrist band, right, by Monet at Lord & Taylor; left, by House of Joy.

GREEK BOY LOOK


PENATI

Downrush of white, far left: wool crêpe crossed as V-neck and high waist meet. Wool mark dress by Jacques Tiffeau for Tiffeau & Busch. Henri Bendel; Hutzler's; Neiman-Marcus. Sant' Angelo earrings: Henri Bendel. Latinas sandals. Brown on the move, centre, haltered but not halted—the neckline drops to a deep squared-off V; the skirt races out from there. John Kloss for Henri Bendel, in rayon matte jersey (Jasco fabric). About $110. Bracelet by Maxine Clement for Maximilia; to order, at Henri Bendel. Bruce Rudow ankle thongs. Fast sprint of green, this page, with everything in great running order—the deep-necked bodice buttoned just above the waist, the skirt patch-pocketed just above the hem. Jacques Tiffeau for Tiffeau & Busch; Meyer Woolens worsted jersey. About $200. Bergdorf Goodman; Woodward & Lothrop; Joseph Horne; J. W. Robinson. Hattie Carnegie wide wrist cuff. Bruce Rudow anklet

THE GREEK BOY LOOK

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The meaning of money, which seems to have its value less in silver or gold than all in the mind. . . . The inexorable spread of American commitment in Asia, and the description of the United States by the British journalist Henry Brandon as "the lonely unhappy policeman on the global beat." . . . The puff-paste of fascination of the Mahesh Yogi, a small cheerful maharishi or guru who, to punctuate his talk, chirrups like a bearded sleepy bird, and who has an amused and clear-headed tolerance of material goods, along with a message a few thousand years old: "If each individual could take care of his own peace, there would be peace" (chirrup).

PEOPLE ARE TALKING ABOUT . . . The jazz guitar of Wes Montgomery, whose beat has penetrated the lairs of rock 'n' roll where the young cluster. . . . The short spoof film *Bach to Bach* by Elaine May and Mike Nichols, with their disembodied voices gently dissecting an earnest world of Kant, cant, and can't, while the camera plays around with that world's trappings: a candle in a Chianti bottle, scuffed sneakers, a copy of *Ramparts*. . . . In Paris, the massed ravishment of the Ingres paintings and drawings on exhibition at the Petit Palais. . . . The man who, when asked, "Are you a hawk or a dove?" answered, "Actually, I'm a kook."

PEOPLE ARE TALKING ABOUT . . . In Robert Anderson's new play *I Never Sang for My Father,* Alan Webb playing an eighty-year-old man with such care and passion that he transforms a near-caricature of a pig-headed, laughable boob into a man desperately besieged by old age, but either too stupid or too brave to give in. . . . *Songs of Leonard Cohen,* an album by the singer-composer-guitarist who comes through as a bluesy folk balladeer with visionary overtones, appealing because he seems almost disillusioned, but not quite. . . . A painless, pretty musical movie for small children, *Half a Sixpence,* with the young English song-and-dance man Tommy Steele rousing in adults mostly a nostalgia for that American song-and-dance man who always seemed to play opposite Mitzi Gaynor, Donald O'Connor.

BARBRA STREISAND suddenly looks so new she ought to be patented; what makes this invention is her hair, now a nimbus of champagne-coloured curls, corkscrewing in a froth which changes the shape of her face, the glow of her skin, the slant of her eyes. Not changed at all though is the energy, the voice, the headlong hurl of Streisand. She has finished filming *Funny Girl* and taping a television special, both scheduled for later this year, is about to start filming *Hello, Dolly!,* and has signed for the film *On a Clear Day You Can See Forever.* Between times she stays home in her extraordinary Second Empire-rococo New York apartment to see the new world of her baby: "At the moment," she said, "I view the world through this curl in the middle of my forehead." Through a curl and a lorgnette. At a concert in New York with Leonard Bernstein she came onstage in a black dress made memorable by the yards and yards of black lace she had wound into a clown's ruff, and peered at Bernstein through her diamond lorgnette "like a diva soprano looking for her pianist." Barbra Streisand has always known how to use her accessories. Her inspiration is acute. "My personality changed my hair," she said, "not the other way around." But all the same there's not been a Streisand like this before, gentler, less armed. Apparently immutable are her ability to pounce on the inadvertent and the special, her impatience, and her humour. She does little pleasing parodies of herself, twitching her long gown into place with an exaggerated simper and rolling the whites of her eyes like a turn-of-the-century tragedienne. Long clothes are her everyday wear now, since she started to research into the feel and look of the period of *Hello, Dolly!,* research which also inspired her curls—they derive particularly from photographs of Sarah Bernhardt and Colette surrounded by clouds of crumply floating hair. "I loved the look. I secretly always wanted to have curls," she said, "but I didn't want to return to the Victorian era, I wanted the look in a modern way." As usual, she got it—with the help of her hairdresser Ara Gallant and curling tongs. There's never been a star like Streisand—a needling perfectionist who knows exactly what to choose from the stuff of the times to give herself the look of the times, while remaining absolutely herself. The only Streisand image she recognizes is the reflection in the looking glass, in other people's eyes, and she knows exactly what that reflection looks like. She's the original.



AVEDON



THE THINKING INDIANS

NO ROOM NOW FOR STEREOTYPES

BY STAN STEINER

On the beach of Neah Bay in the state of Washington is the most northwesterly land's end in the country, a fingertip of rock and sand that reaches into the unknown sea. There the rugged fishermen fight the wild waters and the wilder salmon. There the Makah Indians cling to their foothold on the edge of the continent. And there, one quiet summer day, an atomic scientist lay sleeping.

The scientist was vacationing from the manufacture of nuclear death, his job routine. He was hiding, perhaps, from himself. He had come through the primaeval rain forest of the Olympic peninsula seeking the ancestral peace of the Makah Indians. Lo, how romantic it was to be ignorant of the anxieties of the twentieth century. Ah, to rediscover the noble, if unsophisticated, red men.

Nearby on the beach there was a meeting of young Indians. Unlike the scientist, they had come to Neah Bay to attend a political conference—their own. These were university-educated tribesmen of the National Indian Youth Council, and they were vividly angry, as usual. When the scientist awoke he heard these young Indians talking of the abysmal poverty and despair of their tribes. He wished to do something for them. But what?

"I want to help you," the scientist pleaded. "Tell me what I can do."

When the young Indians heard who he was and what he did for a living, they were quiet. Clyde Warrior, a Ponca Indian of Oklahoma, who was soon to be elected president of the Youth Council, then grinned.

"Show us," Warrior said, "how to make the bomb!"

Tahlequah, Oklahoma

The huge living room of the majestic old house in the hills of the Ozarks where I dined with Clyde Warrior a few years later, was a far cry from his outcry at Neah Bay.

Warrior lives in the incongruous past. The rambling porches and gracious rooms of the mansion are a monument to the Victorian tastes of one of those staid, turn-of-the-century Cherokee legislators who had built it to enshrine his success story. But the furniture is sparse and typical of the city Indian and the poor, young university intellectual; for he is both.

Warrior is a contemporary, hip, and fashionably angry youth who likens his tribal generation to the rebellious collegians. He is the intellectual voice of these new Indians, with academic credit cards from several universities.

"I am an academic aborigine," Warrior said. After all, isn't the university campus a mental reservation of sorts? Yet his voice is uniquely his (Continued on next page)



MRS. ANNE WAUNEKA, GREAT LADY OF THE NAVAJO INDIANS

Mrs. Wauneka, the daughter of a Navajo Chief, is a tribal councilwoman, regal, serene, and inexorable. For her long and continued work in education and in health she was given the Presidential Freedom Medal. Here, seated in the reservation house of Maurice McCabe, a founder of the First Navajo National Bank, she said: "Every Navajo should walk in beauty. Whatever they do must be beautiful."

BRUCE DAVIDSON



(Continued from preceding page) own: bold, blasphemous, saying what few say in public—certainly no Indian—fiery, articulate, too outspoken for his quieter friends. He is the prophet of Red Power.

He sounded his battle cry in *ABC: Americans Before Columbus*, the newspaper of thousands of high school and college Indians, members of the National Indian Youth Council. "I am fed up with religious workers and educationalists incapable of understanding, and pseudo-social scientists who are consciously creating social and cultural genocide among Indian youth. And I am fed up to the point of screaming when I see Indian youth accepting the horrors of 'conformity' in the mainstream of personality-less neurotics," Warrior wrote. "We need the fresh air of new Indian idealism. Let's raise some hell!"

Even Warrior's clothes are a mockery of conformity. He wears Bermuda shorts and a Hawaiian sports shirt, with a straw hat jauntily tilted upon his brow. A young man of massive build, he delights in Elizabethan enthusiasms; he acts out the double entendres of bicultural charades with exuberance. He wears an urbane business suit or feathered dance costume with equally comfortable élan. He defies the stereotypes, all of them.

Quietly, Warrior talked of the Indian revolution that he had foreseen: "What can you do when a society tells you that you can be non-existent? As I look at it, the situation will not change unless really violent action comes about. Some of the young Indians are already talking revolution. 'We have tried everything else,' they say. 'The only thing we have left is our rifles. Let's use them.' "

The spirits of Tecumseh, of Crazy Horse, of Geronimo, riding the superhighways of modern sociology? Wasn't he putting me on with his sardonic tongue? Wasn't this black humour—Indian-style?

Warrior said: "I say there will be an uprising that will make Kenyatta's Mau Mau look like a Sunday school picnic." He said this without raising his voice. Indeed he laughed to himself: "Look, this isn't unique, this type of thinking, to Indians. If America is so good, if America is so charitable, then why are we forcing people to behave like this? Why are we warping and twisting them to where the only thing they can do is come out with volcanic eruptions of violence?

"I believe that what is at the heart of this Indian revolution is bureaucracy out of control, over-institutions, alienation of individuals, exploitation of people—our friends and neighbours," Warrior said. "The Indian suffers these things more than most people. But when the powers-that-be look at Indians, they say what Indians should do is 'get educated,' or 'they have no morals,' or they're 'racially inferior.' Which means nothing. It only justifies their being. And American Indians are fed up with this.

"How long will the Indians tolerate this? Will they wait until their reservations and lands are eroded away and they are forced into city ghettos before they start raising hell?" Warrior asked. His answer had already been given. In his house of bourgeois splendours the young Warrior, who had campaigned for Goldwater for President, leaned back in his lounging chair. The peaceful Poncas, his tribe had been called; but the time had come, he thought, to "raise some hell."

Where is the stoic, self-effacing, long suffering, and forever enduring Indian of old?

The words of the graduate student in sociology from the plains of Oklahoma herald the new Indian. And there are many, Indian and non-Indian alike, who will be shocked by his voice.

Santa Fe, New Mexico

In the past there was always silence. Quiet is a tribal way of learning. "We communicate by listening and being quiet," said Kathryn Polacca, a Navajo teacher. "I sometimes think too much *belegona* [white] speech is hard for us. Sometimes we feel that we need to be alone to think and to decide." The truth, in any event, need not be shouted. And there is time enough for the rest. Why hurry?

Einsteinian sense of time is old as the Pueblo dust. In the mind of the Indian, time has its own dimension and its own truth. "Time de-

SIX OF THE THINKING, NEW





HERBERT BLATCHFORD, NAVAJO, *far left*

VINE DELORIA, JUNIOR, STANDING ROCK SIOUX, *centre*

TILLIE WALKER, MANDAN-HIDATSA, *above*

BRUCE DAVIDSON

cides," a Navajo said. Why hurry? The cycles of life have their own harmony, anyway.

So the Indian says little. He believes no one would hear him if he talked and none would understand. The stoic Indian, who smiles so cryptically, is the spokesman of silence.

A young Plains Indian, Calvin O'John, wrote a poem last year in his creative-writing class at the Institute of American Indian Arts, in Santa Fe:

You smiled, I smiled.
So we're both happy.
But deep down inside
There is hatred between us.
Let us not show our inside
Feeling to one another—
Just keep on smiling
Until we smile away our hate.

It has always been so. But now, suddenly, it is The Year of the Thinking People—1968—and the silence is shattered.

The false face, the stoic smile, the self-effacing images of the old Indian—why has he discarded them? He has donned the mask of the warrior once more—where did he get it?

Window Rock, Arizona

A few years ago, in the tribal newspaper of the Navajos, there appeared this classified advertisement:

SWAP, SELL, OR TRADE
Well trained roping horse. Rodeo experience. Weight 1150 lbs. 14 hands high. Excellent condition. Will sacrifice. Owner in college.

He put his boots, his jeans, his one tie, his rock 'n' roll records in his busted suitcase. He tied the suitcase with a rope—perhaps the lasso he had used in bulldogging calves. He walked (Continued on page 209)

INDIANS... 1968

SIX OF THE NEW INDIANS

Left to right:

HERBERT BLATCHFORD, *a Navajo sheepherder as a boy, went to the University of New Mexico, then became editor of the scholarly, irregularly published magazine* American Aborigine *and the director of the Indian Community Center at Gallup, New Mexico.*

VINE DELORIA, JUNIOR, *a Standing Rock Sioux with two university degrees, is now a law student at the University of Colorado and a powerful voice in Indian affairs. A former Director of the National Congress of American Indians (the United Nations of one hundred tribes), he trained first at a Lutheran seminary. Young Deloria's battle cries, printed as stickers for automobile bumpers, include: "God is Red" and "Custer Died for Your Sins."*

TILLIE WALKER, *A Mandan-Hidatsa, is the intellectual provider for hundreds of Indian preparatory school and college students. This year she will help guide some five hundred Indian scholarship students, of whom two hundred will get money from the United Scholarship Service which she directs for the Episcopal Church and the United Church of Christ.*

RAYMOND NAKAI, *Chairman of the Tribal Council of the Navajos, is an enterprising administrator of the tribe's business which amounts to many millions of dollars. The country's largest tribe—115,000 members with reservation lands of sixteen million acres extending through four states—the Navajos run, among others, an electronics plant, uranium mines, a tribal motel chain, several hydroelectric power complexes.*

PAUL BERNAL, *an interpreter to the Governor of the Taos Pueblo. Of all the Pueblo Indians, the Taos are among the most traditionalist, their village about six hundred years old. A political leader, Bernal is as well a farmer and a rancher, with one of the finest herds in the district.*

SHIRLEY HILL WITT, *a Mohawk in the Iroquois Nation, is studying for her doctorate in Indian Anthropology at the University of New Mexico, was the first vice president of the National Indian Youth Council.*



RAYMOND NAKAI, CHAIRMAN OF THE TRIBAL COUNCIL OF THE NAVAJOS, *below*

PAUL BERNAL, TAOS PUEBLO, *above*



SHIRLEY HILL WITT, MOHAWK IN THE IROQUOIS NATION, *right*

Eunice Kennedy Shriver, the spark: SHE CAUSES ACTION, FLASHES WITH BRILLIANCE, AND, LIKE ALL SPARKS, SOMETIMES HURTS.

BY POLLY DEVLIN

Eunice Kennedy Shriver's personality is so strong that it greets you before she does. Not an ounce or ray of this strength is wasted; she channels it so that all the activities of her life are fuelled and flamed with maximum efficiency.

As Executive Vice-President of the Joseph P. Kennedy, Jr., Foundation, set up by Joseph P. Kennedy, Sr., in 1946 as a memorial to his eldest son killed in the Second World War, and devoted to aiding and preventing mental retardation in children, Mrs. Shriver has helped change the present, the future, and the whole national atmosphere for retarded children. "Make no mistake about her rôle," said a doctor who has specialized in work with mental defectives independently and with the Kennedy Foundation. "She *is* the Kennedy Foundation."

Part of Mrs. Shriver's secret is that she can inspire others with her inspiration, infuse others with her enthusiasm, convert others with her faith. Not many people, though, can keep pace with her speed, and it is fortunate that her husband's energies match her own. Robert Sargent Shriver, Jr., formerly Director of the Peace Corps, now is Director of the Office of Economic Opportunity and Executive Director of the Kennedy Foundation.

Although the Kennedy Foundation takes up a taxing part of Mrs. Shriver's time and energy, she still manages to make short work of other full-time jobs. These include travelling throughout the United States and abroad explaining how retarded children can be helped and enlisting constructive aid from organizations and teachers; helping to organize an international conference on abortion so that experts can try to resolve some of the staggering difficulties which surround this subject; and, especially, campaigning for more recognition of motherhood as a profession. This seems a slight paradox until one meets her five children, ranging from two to thirteen years old. Handsome, glowing with the strong personalities of their parents, they are splendidly self-confident, quite terrifyingly good examples of how children ought to be.

Mrs. Shriver has also worked as a member of the National Advisory Child Health and Human Development Council, as a consultant to the President's Panel on Retardation, as a member of the Board of Governors of the Menninger Foundation, and as a social worker in a Federal penitentiary for women. She has a B.S. in Sociology from Stanford University. Her honorary degrees include Doctor of Letters, Doctor of Humane Letters, and Doctor of Laws, the first from the University of Santa Clara, in California; the second from both Manhattanville College of the Sacred Heart, Purchase, New York, and D'Youville College, Buffalo, New York; the last from Regis College, Weston, Massachusetts.

In November, 1966, when Mrs. Shriver was presented with The Albert Lasker Public Service Award in Health, the citation emphasized that it was as the result of *her* urging and efforts that the Congress in 1963 enacted two monumental pieces of legislation aimed to correct decades of neglect of the retarded and to provide funds to help them in the future. The award was presented in recognition of Mrs. Shriver's "leadership in encouragement of national legislation against retardation and the new hope she has brought to the blighted lives of millions."

A friend said of her: "I've never seen anyone like her for getting things done. She goes to the heart of the matter, cutting through obscure issues instantly. Whatever she does, she does wholeheartedly, bearing down on any particular goal with a keen curiosity and fearful energy. One can hear her dynamo humming. She doesn't keep energies in reserve, or switch from a private to a public life; she maintains the same energy and manner all the time. But when she relaxes, she *is* relaxed, without nerviness, without bother. She knows how to rest. Lord knows where the energy comes from—that Shriver house hums with it, perhaps because everyone there goes to bed so early. Certainly not many people have seen the Shrivers on foot after half past ten. If you go to a party in their house, you leave early, else they'll be halfway up the stairs."

Another friend said: "She has an infallible sense for knowing who will be *the* asset in getting some project done, who will need the coaxing, who the pushing. It doesn't *look* like manipulation the way she controls people—but that's what makes her such a good politician—which she is—shrewd, tough, ready, and committed."

This formidable feminine powerhouse, so daunting in description, turns out to be a marvellously boned, high-cheeked, slender woman with the appearance and movements of someone whose habitat is the open air, who looks slightly too big in any room, for then her limbs look trammelled. She has a lean and free-moving body with the smoothness and unity usually seen only in professional athletes, and although she is forty-eight, (Continued on page 216)

CECIL BEATON







THE ACCESSORY GAME PLAYED BY PENELOPE TREE AND MARISA MELL

A game of wit with do-it-yourself rules. Played with bags and belts, collars and cuffs, a weskit here, a pendant plunge there, gilt links, tassels, bangles, bells. Imagination's your partner and you've as many turns as you like. What you find plus what you do—that's what scores. Any number can play and every player can win . . . like Penelope Tree and Marisa Mell on these eight pages. Penelope Tree snags a snug weskit, left —with jewelled sleight-of-hand and Penelope-quick delight; she harnesses both hands in gold-span gleam and buttons a brown snakeskin weskit over a throat-banded white crêpe shirt. Hand-harnesses by Maison de Fou: disc-and-tassel, about $10; crescent-link, about $15. Henri Bendel; Nordstrom-Best. Shirt: Abracadabra. Weskit at the Salvation Discothèque. Marisa Mell collars a knapsack, right, fresh as a schoolgirl off to the Lycée —another delicious new rôle for Marisa; the soft red cowhide satchel's double-slung across her back and crisp-starched white piqué collar and cuffs play the innocents on navy rib knit. Knapsack by Ruza Creations; about $20. At Abercrombie & Fitch; Bullock's-Westwood; Nordstrom-Best. Collar and cuffs by Sant' Angelo: Henri Bendel. Korrigan sweater for Jax. Danskin tights. House of Revlon coiffure.

BERT STERN



Marisa Mell blazes forth in an Indian dancer's jangle of jewels. Earrings in ritual sway. Fringed colliers. Plummeting pendants. Handspan harnesses. Tassel-showered belts. Whirring din. East Indian enamel. Gold. Silver. Golden clangour, right: a temple dancer couldn't ask for more—all here, blazing on vermilion. Maison de Fou earrings; about $10. Henri Bendel; Neiman-Marcus. Vendôme bangles overhead. Ruza Creations tassel belts; $6 each. Bloomingdale's. Other golden clangour: Sona The Golden One. Danskin leotard and tights: Best & Co. Silvery furor, far right: great whirligig earrings whirring through air and a torrent of tassels slung from a silvery belt. Mylar earrings by Vince Pasacane; about $20. Henri Bendel; I. Magnin. Silver-sliver circlet belt by Evelyne Desbruères. Tassels from Sona The Golden One. Capezio striped tights. House of Revlon coiffures.



THE JANGLE OF GOLD AND SILVER
PLAYED BY MARISA MELL

BERT STERN

Starch-fresh white piqué for Marisa Mell, left: collar and cuffs crisp as Priscilla Alden's scoring here with a wide bag-belt—one that borrows from another time, another place . . . eighteenth-century *soldat* bag-belt by La Bagagerie, at Bloomingdale's. Sant' Angelo collar and cuffs, $15. Henri Bendel. Korrigan ribbed wool sweater for Jax. About $40. Coiffure by the House of Revlon. Ruffle-fresh white organdie for Penelope Tree, right: a coquetry of collar and cuffs flaunted over black—wide-brimmed baku skimmer, succinct little leotard. Glentex collar and cuffs. Hat—and white organdie skirt—by Adolfo. All, Saks Fifth Avenue. Leotard by Danskin. The coiffure by Suga of Kenneth.

THE FLAUNT OF WHITE
COLLAR AND CUFFS PLAYED BY
MARISA MELL AND
PENELOPE TREE

BERT STERN



Penelope Tree, left, scores a tie—a jewel tie: it knits one, pearls a couple, then keeps on going as long as a four-in-hand—but dazzle-ier. Robert F. Clark for de Lillo. About $50. Elizabeth Arden; Joseph Magnin. Saddle your bags, below, and call out your men—Penelope's about to, with black satchels squared away over both shoulders. Patent saddle bags by Ruza Creations, $35. Abercrombie & Fitch. Cape by Adolfo. Hold your gilt chains at arm's length, right—your next move's a cat's cradle, mid-finger to mid-arm. The series of chains: Marvella small round links, $2; Best & Co. Monet oblong links, $7.50; Lord & Taylor. Bergère big chunky links—set of three chains, $8; Bonwit Teller. The link-up with time—Vendôme, $25; Saks Fifth Avenue.



THE DASH-AND-DARE PLAY OF JEWELS, BAGS, BELTS

The benefits of fringe, left: Navajo turquoise gone suède, gone belt, and square-buckled on the fringe of a fringed mini-skirt—the link with this minute is gilt chains. Shirt and skirt by Viola Sylbert for Albert Alfus; $110. Splendiferous. Saint Laurent belt $25. Lord & Taylor. Bergère neck links, about $8; Bloomingdale's. Bergère wide arm links, $8, Bonwit Teller. Other links by Monet, $7.50 each, Lord & Taylor. Dash-dare yellow, right, flowered in red, flapped in red—shining leather earrings, bracelet, bag, belt. All by Maxine Clement for Maximilia, to order at Henri Bendel. Rib-stop rib-knit white sweater by Ginori. Coiffures, here and left: Suga of Kenneth. Rapunzel earrings, below: yards of pearly skeins tasselled with pearl-shaped discs and knotted in a sautoir—the longest one in history. Ear jewels and matching ring by Van Rouge. To order at Henri Bendel. Danskin leotard, $6. Best & Co. Archie Eason petal-hemmed black organza skirt. Coiffure by Marc Sinclaire.

BERT STERN



PARIS PRÊT-À-PORTER

READY TO WEAR HERE AND NOW

CATHERINE DENEUVE

Tailored by day, romantic by night—the best new looks of the French prêt-à-porter worn by the best-looking girls in Paris...and ready to be worn right now by the best-looking girls in America. The great-looking girl here is French actress Catherine Deneuve, who has just finished her latest movie, MGM's new *Mayerling* in which she stars—opposite Omar Sharif—as Marie Vetsera, one of the most romantic heroines in one of the most romantic stories ever. In private life, she is the wife of David Bailey, who photographed all the clothes on these pages. The small, tailored, back-belted coat, left, bright red wool stocked with silk. By Venet. Bergdorf Goodman; I. Magnin. Guibert gloves. Maxandre socks. Polka dots and scallops, right: a delicious little white organdie dress sashed low in black satin, rimmed with black scallops. By Antonnia. At Macy's Little Shop; Sakowitz. Stockings by Maxandre. Carita coiffures.

DAVID BAILEY



CATHERINE
DENEUVE



DAVID BAILEY

PARIS PRÊT-À-PORTER

Dotted black organdie, opposite, with a pinafore-rim of fin-fanned ruffles—fanning up here around Catherine Deneuve's pretty chin—and a wide black belt to make the most of a tiny waist. By Lanvin. At Sakowitz; I. Magnin; El Palacio de Hierro, Mexico City. Coiffure by Carita. The tunic-and-shorts suit, left, in pale-beige jersey, with a high band of collar, shirt-banded sleeves. Worn by Countess Carl-Alexander von Bismarck, a dark-haired beauty with enormous hazel eyes; her husband, a journalist and movie director, is now at work, with Italian director Lattuada, on a spy movie called *Fräulein Doktor*. ...Tunic, shorts: Michèle Rosier for Pierre d'Alby (Soie de Paris fabric). Bloomingdale's. Maxandre knee socks. Shoes: François Villon. Coiffure: Alexandre, Paris.

COUNTESS CARL-ALEXANDER VON BISMARCK

PARIS
PRÊT-À-PORTER

MRS. PATRICK GUINNESS

Mrs. Patrick Guinness, one of the great beauties of today, divides her time between her fur-flung Paris flat on the Tuileries, and her marvellous country house just outside Lausanne. The little tabbed coat, left: poppy-red wool with white leather buttons on scallopy tabs, a white leather belt above two rounded flap pockets. By Ungaro (Nattier fabric). At Bonwit Teller. Gloves by Guibert. The waistcoat suit, above: an over-the-hip waistcoat of grey wool tweed, zipped over a white wool turtleneck and rounding off over a matching tweed mini-skirt. By Michèle Rosier for Pierre d'Alby. At Bloomingdale's. Turtleneck by Vog Boutique. The jersey jumper, right: navy blue piped in white, over a chopped-off jumpsuit of ribbed white wool. By Ungaro. At Bonwit Teller. Coiffures by Carita.

DAVID BAILEY

PARIS PRÊT-À-PORTER

MME. RICHARD DE SURMONT

Mme. Richard de Surmont, tall and slim with a year-round tan and masses of thick brown hair, works as a free-lance stylist for the prêt-à-porter. Lives on the Left Bank. Has a passion for dancing. And she loves to smoke a good cigar—the biggest and fattest she can find. White lace, left, bare legs, and the most beautiful feet in Paris—Mme. de Surmont wears Antonnia's little white guipure dress and a chained camellia on one ankle. Dress of Brivet guipure lace. At Macy's Little Shop; Sakowitz. Embroidered flowers, below left, on long, belted white organdie with a high neck, gardenia, and big patch pockets. Dress by Patou. Sakowitz; I. Magnin. The mock waistcoat, above: one-piece dress in navy-and-white jersey—one shoulder buttoned; pleated skirt. Patou. Lord & Taylor; Sakowitz; I. Magnin. The tunic opens up, right, over a little jumpsuit attached at the yoke—grey flannel with a starched white collar, big red bow. By Patou. Lord & Taylor; Marshall Field; I. Magnin. This page: white knee socks by Patou. Roger Vivier shoes, made to order at Saks Fifth Avenue. Coiffures, both pages: Laurent.

DAVID BAILEY



MME. RICHARD DE SURMONT

Waistcoat and bloomers, left—one of the newest things a suit can be. Brown damask-woven cotton—top copper-buttoned and snug on the waist, bloomers tied snug on the thigh. Mme. de Surmont wears them over dark brown tights, brown silk pumps. Bloomer suit by Emmanuelle Khanh for Paraphernalia; De Luigi fabric. Tights by Cardin. The shoes by Roger Vivier, made to order at Saks Fifth Avenue. The coiffure: Laurent. Fleur-de-lis organdie, right: Castillo's long white evening dress embroidered with lilies of the valley, bound in satin ribbon above sleeves that cascade down to pearly tassels on the wrists. Wearing all the flowers: Mlle. Béatrice Dautresme, a dark-blond, dark-eyed knockout. She studies Russian, is preparing to take her degree in English at the Sorbonne, and recently acted as interpreter-guide to the Minister of Ukrainian Television. ...The dress, at Elizabeth Arden, New York; Sakowitz; I. Magnin. Short-evening organdie, far right, worn by Mlle. Dautresme—white banded with embroidered navy rings, a squared-up collar. By Castillo. At Sakowitz; I. Magnin. Maxandre stockings. Coiffures, this page: Carita.

PARIS PRÊT-À-PORTER



MLLE. BÉATRICE
DAUTRESME

DAVID BAILEY



THE FASHION UNDER THE FASHION

Daring new hold-ups and the lift of bright print

ALEXIS WALDECK



There's nothing lingerie won't do for you this spring: put on a light little pantie girdle, and up stay your stockings—all the way to the waist . . . you look at those clean vivid prints, and up go your spirits. There isn't a prettier way to be taken in. Hold-up, far left, for confetti-printed stockings to the waist: a garterless, white front-panelled pantie girdle with elastic-lined stretch lace cuffs to do away with bagginess at knees and ankles. By Olga, of Lycra. About $9. At Lord & Taylor; Carson Pirie Scott; Woolf Brothers; I. Magnin. Hudson pantie stockings: Henri Bendel. The fantasy print hold-up, left: ribbons of purple, pink, and olive cross-barred on white —a brief front-panelled pantie girdle, holding up purple stockings to the waist, and worn with a lightly padded matching brassière. Nylon tricot brassière, about $7; Lycra and Du Pont nylon girdle with detachable garters, about $9. Both by Olga. Bloomingdale's; L. S. Ayres; Sakowitz; J. W. Robinson. Hanes pantie stockings: Stern Brothers. Coiffures, these eight pages: Hugh Harrison. Dynel hairpieces by Reid Meredith. Nude Body Make-up by Helena Rubinstein in glowing Cool Copper. Inflatable plastic chairs: Quasar Khanh.

BLAZE OF
COLOUR UNDER
THE FASHION



ALEXIS WALDECK

The hold-up that holds its own, left, a sheer shock of pink Lycra stretching from the waist to the tip of the toes. Added holding power in the pantie—sleekness all the way. Tru Balance in power net of Lycra. About $13. Lord & Taylor; Julius Garfinckel; Joseph Horne; Neiman-Marcus. The Pucci under the fashion, far left: vibrant fantasy flowers on a nylon tricot and Lycra brassière with Lycra sides and back. The matching pantie brief has a two-inch band doing all in its power from the waist to the top of the hip. Emilio Pucci for Formfit Rogers. Girdle, in Lycra power net, with detachable garters; about $9. Brassière, about $7. Late March at Bloomingdale's; Famous-Barr. Rudi Gernreich pantie stocking for the McCallum Boutique at Franklin Simon. Orange bright with white blossoms, above, on a slightly padded brassière of nylon tricot and Lycra and a smidge of pantie girdle with orange stretch lace around the leg. Gossard. Brassière, of Du Pont nylon with Dacron padding, about $5. Girdle in power net of Du Pont nylon and Lycra, about $7. Both: Altman's; Wanamaker's, Phila.; Joseph Magnin. Hudson pantie stocking: Henri Bendel. Everything in the garden, right: blue, strong pink, gold, and grass green—a leggy pantie girdle of Lycra power net and matching brassière of Du Pont nylon tricot and Lycra, ¾ cups, wide-set straps. Van Raalte. Girdle, about $8; brassière, about $6. Both: Saks Fifth Avenue; G. Fox; Neusteters. Glen Raven pantie stocking. Trifari chain worn in the hair.



Many mini flowers, left, on the miniest of them all—a bikini pantie and matching brassière of light, bright-flowering nylon tricot. By Maidenform. Brassière, with adjustable stretch straps, Lycra sides and back, about $5; the pantie, about $3. At Altman's; H. & S. Pogue; Famous-Barr; J. W. Robinson. The pantie stockings by Glen Raven, at Altman's. Splash of flowers, right, big and bold on a lightly padded, underwired brassière with ¾ cups. The leggy pantie girdle—holding chrome yellow stockings to the waist—is stitched across the front for a little extra flower power. By Vanity Fair. Shiny Du Pont nylon tricot brassière, about $6. Lycra power net girdle, about $9. At Bloomingdale's; Burdine's; Carson Pirie Scott; Bullock's-Wilshire. Rudi Gernreich tights for the McCallum Boutique at Arnold Constable.

FLOWER POWER UNDER THE FASHION

ALEXIS WALDECK



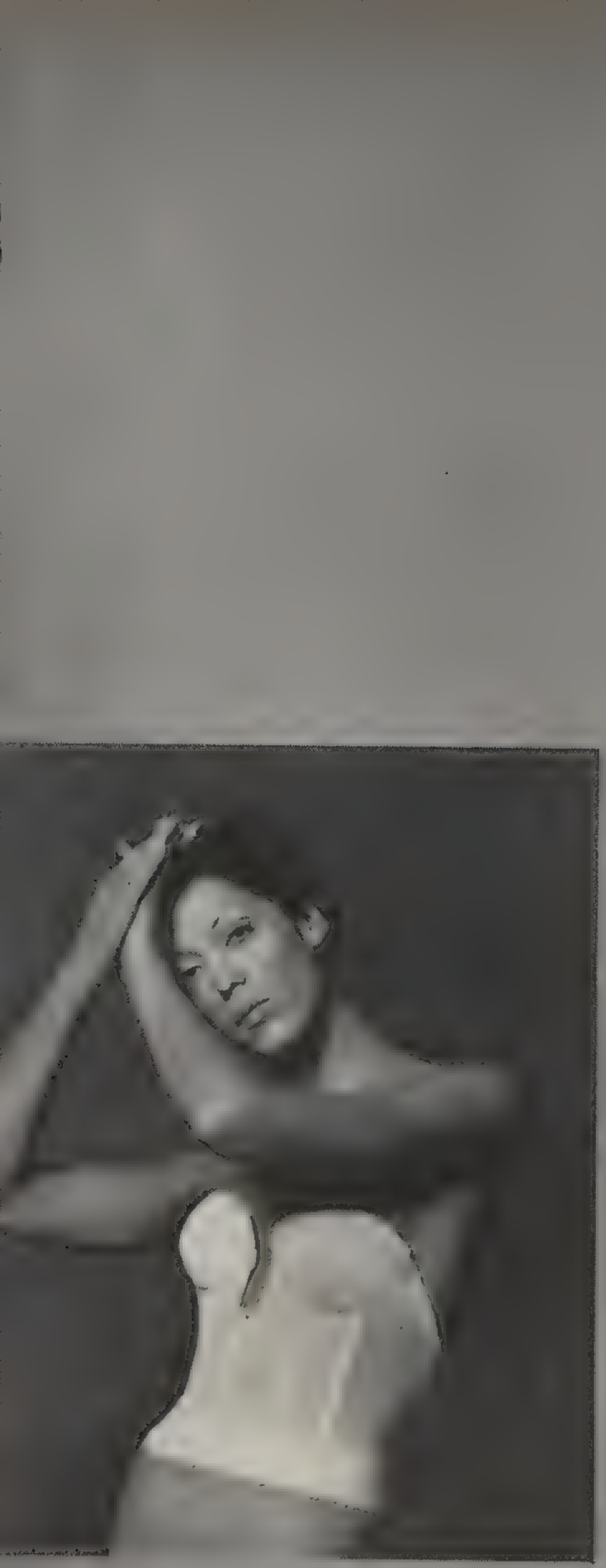


It's a cinch, left, to be taken in deliciously—black Lycra, boned all around to smooth the entire rib cage, zipped in back. Ruffled brown lace on the Du Pont nylon tricot culotte-legs. Fashion Hour Foundations. About $17. At Saks Fifth Avenue; Neiman-Marcus. The black tights: Round-the-Clock. Bloomingdale's. Slip of Ganymede, right: a short white slip like a Greek-boy dress, topped by an underwired brassière with lightly padded ¾ cups. Venus, of Enka Crepeset nylon, Lycra sides and back. About $15. Bonwit Teller; Frost Bros. Lacy tights: Givenchy by Chadbourn Gotham. Henri Bendel. A little décolletage, below: a beige underwired brassière—lightly padded ¾ cups of polyester chiffon and stretch lace. Lycra sides and back. Sarong, $9. Bloomingdale's. Monet chain worn in the hair. Black-in-one, opposite centre: Lycra power net brief, attached to stockings of crocheted nylon. Jantzen. About $9. At Bloomingdale's; Carson Pirie Scott. Long and low, opposite left: white longline brassière of Enka Crepeset nylon and Lycra, plunged front and back, gently smoothing the waist and midriff. Lightly padded cups and a lightly boned midriff. Lady Marlene. $11. Saks Fifth Avenue. Cut out for bared-back dresses, opposite below: a brassière of white Du Pont nylon lace and Lycra power net, dipped low



under the arms. Warner's. $8. Saks Fifth Avenue. Monet chain worn in the hair. Long on smoothness, opposite right: a white longline brassière of Enka Crepeset nylon with underwired slightly padded cups. The Lycra power net midsection is lightly boned. Hollywood Vassarette. About $10. At Altman's; The Broadway. The pony-tail is wound in a Cadoro rope.





EVERYTHING UNDER THE FASHION



ITALIAN



BOUTIQUES

SPRING WHITE TOUCHES ON CARAMEL

White-touched caramel wool suit, left, freshening to immaculate prettiness; the short-sleeved jacket snugs to a scalloped hem—from white wool gorget collar, past high white leather belt. By Mila Schön, in Nattier double-faced wool. At Bonwit Teller; I. Magnin. White-touched print coat-dress, right—shantung in wordy swirls of caramelized colour and white lapped far to one side—white buttons, up-collar, up-cuffs, low belt. By Barocco, in signature-print Sisan silk. At Henri Bendel; I. Magnin. And on both pages: Fendi's white kidskin parasol catching the dappled sunlight in the Murat Palace, Positano.

HENRY CLARKE



ITALIAN BOUTIQUES

SPRING WHITE AND A SPLASH DASH OF COLOUR

Caramel-dashed white, left: the easy-go double-faced wool suit, patch pockets aslant an open-throated row of buttons, belted jacket flaring over brief flaring skirt. Suit by Mila Schön: Nattier fabric. At Bonwit Teller; I. Magnin.

Dalmatian-splashed white, right: the easily spotted wool jacket-dress banded neck and waist over a black wool bodice, plenty-of-action skirt. By Galitzine: Nattier fabric. At Bonwit Teller; Hutzler's.



HENRY CLARKE

ITALY

SPRINGS THE NEW BOUTIQUE COLLECTIONS IN AMERICA

Springing to gold leaf, far right, a great curve of orange knit—long and splendid as an African warrior's shield—thrown over a leafy little bikini. Both by Tricò, woven with Lurex threads, and both springing to light here on the terrace of Le Sirenuse Restaurant overlooking Positano. Springing to zinging stripes, right, navy sequins undulate with white into the long cool evening, a fresh frilled touch of white organdie at the blue-velvet bowknot collar and short cuffs. Dinner dress by Krizia. Both costumes, at Henri Bendel; I. Magnin. On these and the next four pages, coiffures all by Franco of Femme Sistina in Rome. Makeup by Femme Sistina.



THE CASE AND THE BASE FOR

THE FABULOUS FACE

Exploring the complexities of the complexion situation, we have solicited and enjoyed the guarded revelations of The Men Who Know. Chemists, doctors, and top laboratory brass whose famous company names resound both in Under- and Over-developed countries. By guarded, we mean things like this. "I can't tell you," one eminent man of science went right ahead and told us, "which of my company's foundation makeups fit into which categories. It's a trade secret. I wouldn't want it to—you know—get out to the competition."

Nonetheless we've plied from him, and the competition, and certain extraordinary beauties: what a woman should and should not do in foundation territory; how she can go right and how she can go wrong. Case histories of women whose bases help make fabulous faces, foundations that go right, are detailed, appropriately, to the right on this and the following page. Then further on in the book, page 212, there's a sampler of foundations to be found in shops across the country with some reference to what kind of skin each is best founded on.

How a woman can go right, basically:

. . . *By not clinging to the same foundation that she wore ten years ago.* Not only has her skin chemistry probably changed, but so has makeup fashion. Foundation construction is a whole new matter. The translucent look that's the look we like is the product of dramatic new foundation recipes. The masqued look, the opaque look—that's the look we don't like—berates and dates its wearer. It's the product of another era, of pioneer foundations. Opacity still has its place: on disturbed and discoloured areas.

. . . *By not being one of those little old wives who treasure the tale that makeup bases clog pores, inspire blemishes, look dirty, and weigh you down.* Contrary to unpopular opinion, a makeup base, underlined by a moisturizer, seems to be one of the better friends a poor little pore could have. Especially in the new forms the chemists have done it up in. Far from enlarging pores and creating disturbances, 1968 foundations protect against weather and sun, put up a barrier between pores and soil, blackheads, other sinister plots, and act as an invisible glove. Proper foundations are, in fact, healthy. Just what the skin doctor might order.

. . . *By not using too oily a foundation, if your skin is oily. By not using too dry a foundation, if your skin is dry.* There's a simple test for this. Drop a droplet of foundation in a glass of water. If it disperses, gets to look café-au-lait, it is oil-in-water, water-based, and therefore good for oily. . . . If it stays put in a little puddle, it is water-in-oil, oil-based, and presumably thirsty for dry skin.

. . . *By not self-diagnosing skin as all dry or all oily and then foundationing it to fit.* Very common indeed is the face that's oily in the centre panel—mid-forehead, nose, chin—and dry in the other areas. So: down the centre, one of the preparations for oily skin. Elsewhere, the normal to dry foundation. (Continued on next page)

Here's a case that demonstrates the possibilities of quickening the makeup base pace. Identical twins, equally glorious but quite independent in makeup persuasions. Reasoning? One twin lives in the light of Rome, the other in New York. Rome twin veers toward brown, beige, white clothes, coral-hinting foundations, rouge, lipstick. New York twin goes for pink, yellow, and what she calls "church purple," therefore more pink in foundations, on mouth. Except when she visits her sister in Italy, in which case she corrals her sister's coral.

Twenty-six-year-old blond junior executive who still hasn't beat acne, but only her mother knows it. "Even with my oily skin, doctor says oatmeal moisturizer in winter. Pale medicated water-base makeup that goes on forehead, cheeks, and nose is too drying for chin, jawline, and eye areas. So creamy, transparent liquid colours go there, blend into neck (which gets a gleamer, not a foundation). Troubled spots go into retreat via daily dose of a tubed alabaster cream. . . ."

ALL-CLEAR SIGNAL FOR THE YOUNG SKIN OF ANY AGE

The most transparent of transparents,
the sheerest of the sheers, the new all-clear makeup
from Elizabeth Arden this spring.
No hiding; this is seeking the skin you love to show.
Wants just to add a soupçon of colour and gleam.
Arden's Pablo edited the face, right, *something like this:*
real skin showing through a creamy foundation in
a Very Peachy shade. The round eye lit by sunny Creamy
Powder Eye Shado. Lashes, upper and lower,
applied lash by lash. Raised brows, light.
Color Veil Number 2 puts extra light here and there
and mouth gets the all-clear signal with Clear Apple
lipstick, one of eight new Color Clear lipsticks.
Brushed gilt chains from Bergère, at Bonwit Teller.

GENE LAURENTS



THE FABULOUS FACE

How a woman can go right, basically (Continued from page 194)

. . . *By realizing that the coveted "natural look" demands a designing hand.* The "natural look" requires more artifice with makeup than a real determined "made-up" look. The idea is to look as nature would have made you, had she been more of a designing woman.

. . . *By varying the tones.* Nothing could be faker than an all-one-coloured skin. Skins just aren't born that way. A good makeup foundation lets the varying shades of the face show through, covers up only the disorderly mottles.

. . . *By taking into consideration the light situation, which involves geography as well as electricity.* You face it differently in Dublin than in Madrid, in New York than in St. Martin. Latitude and sun position are heavily involved with your looks. Daylight colours you differently than candlelight and fluorescent light more exotically than incandescent. It irks—but it's best to chart your makeup course in the most vexsome light you might encounter while the makeup plans to be on. A magnifying mirror is helpful. So is the brutally frank picture you get above the clouds in an airplane, and furtive interviews with your mirror might provide a constructive minute or two between the champagne and the *tournedos.*

. . . *By using a foundation under the foundation.* A moisturizer is the first order of the day for dry skins, normal skins, and on certain parts of the face and at certain times (winter's a good candidate) even for the oil heiresses.

. . . *By preparing the skin sufficiently for makeup.* Cleaning, toning, and sometimes colour correction can encourage the success of a makeup base. Certain toners neutralize the less charming shades of you. A green toner plays down the ruddy, a mauve or a sunny peach warms the sallow. On page 89: how some of this action is taking place.

. . . *By not fiddling with the face.* Even more so than the unadorned skin, the made-up face reaches out and grabs finger smudge.

. . . *By applying base carefully and painstakingly, the tricks of the trade all handy.* Sponges and cotton balls and brushes on the ready, cotton-tipped sticks for delicate artwork on lines; linen-textured tissues for blotting, setting, smoothing. Owners of the best-textured faces make a ritual of putting foundation on. Unfortunately foundation-donning seems to be one of those things in which amount of time spent in the doing goes in direct ratio to the dazzle of the results. Another minute, another coup.

. . . *By checking makeup as often as you do lipstick.* If you can't start fresh with a fast clean-and-renew job, tissue off oil and grime. Then go over skin lightly with another coat of a thin, semi-transparent foundation.

. . . *By not piling a heavy foundation on a good young skin.* A light-textured one will do much better, let the youth and the goodness smile through, and why not?

. . . *By collecting makeups as you would, if you could, Manets and Monets.* According to one chart that recently crossed our desk, Vogue readers rotate an average of 7.6 lipsticks. And there's no reason why they couldn't, logically, enjoy a similar variety of foundation colours and textures to perk up the mood and the mode and the season.

. . . *By taking full advantage of the advice handed out by cosmeticians, salons, makeup instructors.* Their knowledge could change your face life. Test their suggestions—and not on the hand but on the line of demarcation between face and throat. That's where colour tells the truth.

(Foundation sampler, which for what, names named: page 212.)

Radiant artist, captivatingly thirty-some. Knows colours and their relationships. Lets tinted moisturizer sink in for minutes. Follows with cream base; under eyes and nose-to-mouth line, lighter version of same. Carries tube of makeup for retouching. . . .

Television model, near twenty-five. "In television, the makeup chaps often shade me first with a foundation stick, then highlight with a white cream. Brush a pale colour over my moles; then, with a dry sponge, more stick makeup. If cake makeup, it's with a wet sponge."

Swinging grandmother whose figure, esprit, and geometric haircut leave her audience unfailingly enchanted. "I take no chances. Pile on heavy foundation cream, then glowing liquid makeup, then pink blusher. And I mean all over my face and neck. Know it might soil the collar, but not having a variegated, age-disclosing neck more important to me than any dress."

A GLORY AND A TREAT AND REMARKABLE COVERING OF THE SKIN FRONT

Three wonderful and wonderful-looking things are happening, right. *A creamy soufflé of a foundation gives maximum coverage with an un-heavy hand. Gives glow power called translucence. Gives good things to the skin. Now Estée Lauder has put into a foundation the same Re-Nutriv ingredients that do all the niceties Re-Nutriv cream and lotion are prone to do. Honey Peach, used here: one of six Re-Nutriv translucent foundation shades. A new and good-for-you way to base your face. Hair shining and wrapped by Ara Gallant with Adolfo ribbons.*

GENE LAURENTS

GENE LAURENTS

VENEZUELAN VERVE AND DRAMA

THE REINALDO HERRERAS

AT HACIENDA LA VEGA, IN CARACAS

BY VALENTINE LAWFORD

PHOTOGRAPHED BY HORST

Reinaldo and Mimi Herrera and their two sons and daughter are not only admirable unofficial representatives of Venezuela, but an enchanting institution in their own right: a family all of whom, without exception, are decorative, gregarious, spontaneous, and attractive. To all appearances, Señor and Señora Herrera are immune to distance, impervious to time, and unfairly free of care. Their presence adds spangles of Latin American gaiety and good nature to even the greyest gathering on the international social scene. Invariably they strike one as hosts rather than guests. Hospitality without strain or stint is their form of self-expression: a talent that is as intrinsic a part of their Spanish Colonial inheritance as are their good manners and good looks. It is in their house, the Hacienda La Vega, in the valley of Caracas—with its reminders of the roots of their contemporary assurance—that one is fully aware of the authenticity of their great charm. (Continued on page 202)

DOÑA MIMI GUEVARA DE HERRERA AND THE HACIENDA

Above, barefooted, in a silken sari, jewelled, and gala for evening on the gallery off the drawing room, Doña Mimi said: "I'm always out there . . . we live on the *corredor*." The airy loggia, *right*, banked in greenery, with solid oak pieces, harmonizes the Colonial past with the now way of life at La Vega lived by the Herreras with joyous warmth, Latin bravura, and largesse.



FULL DRAMA

Doña Mimi Guevara de Herrera at night on the flowered gallery, *right*, her luminous eyes and dark hair, her lucent skin caught in a nimbus of candlelight.
Above: In the Spanish Colonial drawing room, an eighteenth-century portrait of "La Virgen de la Guía," patron saint of Hacienda La Vega.

HOLST

SPANISH BRAVURA

(Continued from page 198) For the Herreras, wide-ranging and widely known, La Vega is the pivot of their travels and the heart of their family life. But serene as she seems, Doña Mimi Guevara de Herrera is never still for long. As Venezuelan correspondent to the United Nations High Commissioner for Refugees, she is active in providing jobs, medical care, and legal aid for refugees entering the country. She works enthusiastically for Acción en Venezuela to encourage the teaching of trades and community development among the poor. Last fall, for the Museum of Fine Arts, she helped organize an exhibition of Great Masters in celebration of the founding of Caracas in 1567—only a few years before the building of Hacienda La Vega. It's not merely a joke when Doña Mimi says that her life in Caracas is so full that, in contrast, her visits to New (Continued on page 214)

HORST



The drawing room, *right*, noble with tall windows and painted cornices, is swept in Turkish carpeting, its sombre Colonial elegance warmed by bouquets of flowers. "With all those paintings of saints, it looks rather like a church. . . . The salon is always open, but we prefer the library . . . this is *our* room," said Doña Mimi of the smaller salon, *left*. Deep in comfort and memorabilia, the library is hung with family portraits. Over the sofa, an ancestral painting of Andrés Ibarra, Venezuelan hero and aide-de-camp to Simón Bolívar. *Above*, a guest room; painted bed, carved armoire dark against monastic white walls.



THE HERRERAS: FAMILY WITH DASH

Señor Don Reinaldo Herrera Uslar, *above,* wearing the *liqui-liqui,* traditional Venezuelan dress, on the gallery overlooking the pyrotechnic gardens of the finca, *centre.* On the loggia, *far right,* Doña Mimi Guevara de Herrera framed by the exquisite jungly orchids she grows at La Vega. The young Herreras, *left to right, below:* Reinaldo, known as Reinaldito, in his red 1957 Mercedes convertible. Doña Carolina Herrera de Picon and her son, Roberto, with a blue-painted cage of troupials, birds of Venezuela. Luis Felipe, a champion skeet-shooter, on the loggia, his gun cracked over his arm.

HORST



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

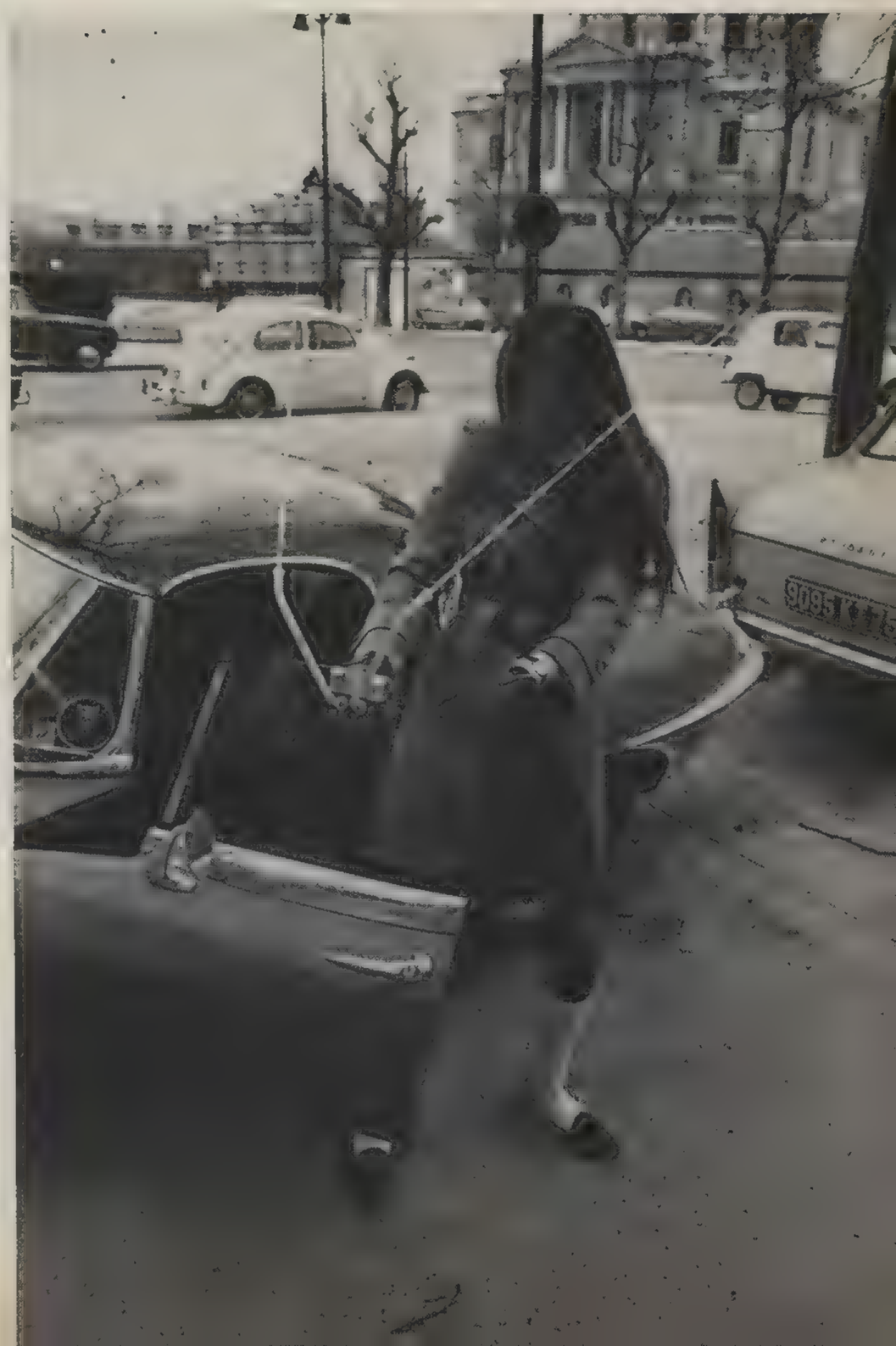
Paris: Regardez! The new Yves Saint Laurents.



That's what Mlle. Charlotte Simonin is doing right here—fixing her beautiful blues on the newest, the luxest of Yves's designs for his Rive Gauche boutique. Charlotte—with her narrow-as-a-greyhound figure, her yards of legs—is plus perfect for Yves's narrow-as-tape day looks—his flower and stem flounce-ies for summer....



DE ROSNAY



Here's Charlotte getting out of her Jag on the Place Vauban (right), wearing Yves's snappy, natty taupe whipcord trenchcoat. It's $135 in Saint Laurent's Rive Gauche boutique, 21 rue de Tournon. And, hang on, it comes with a terrific skirt that Charlotte will show on the opposite page. . . .





Charlotte (left), in Saint Laurent's great raincoat, silky poplin—canteen-pocketed, $70. And investigating Yves's intriguing bar (above), Charlotte's got on his trig-as-a-uniform grey flannel suit. It's got everything good including a kilt skirt, a military collar . . . $176. Both at Rive Gauche, 21 rue de Tournon. . . .





Here's Charlotte in Yves Saint Laurent's own digs, and hanging up her trenchcoat (above centre—little photo), we get a glimpse of the great skirt that goes beneath—same whipcord, cut with a stitched corselet waistband that keeps everything trigger trim. $70. . . . A dark-brown, rich as mud, poplin rainsuit snappily pocketed and belted (near right), $60. . . . Charlotte plopped like a posy (far right), in Saint Laurent's black and white ruffly flounced chintz. $100. All from Rive Gauche boutique, 21 rue de Tournon. . . .



More on next page



Paris: A Givenchy—700 francs?

Diane de Waldner could hardly believe her telephone. But it's true. M. de Givenchy is opening an additional boutique, on the Avenue Victor Hugo, where all the clothes will be *sous* compared to what Givenchys cost on the Avenue Montaigne. . . . Here, Diane de Waldner, 19-year-old daughter of Baron and Baroness de Waldner, poses in some of these Givenchy treasures at the De Waldner country house, "La Grange". . . . Right: brown leather jacket edged with dangling gold chains, a scarlet wool culotte. Together $140. Below: one of those incomparable Givenchy jerseys—tangerine flicked with an inset, snug white jersey belt, $140. . . .



DE ROSNAY



Diane de Waldner (above) in the sort of Givenchy the world wants to own—creamy white jersey cinched in navy blue, $140. . . . Below: white gabardine chain-belted skirt, lime green wool shirt, $100. Both from the new Givenchy boutique, 66 avenue Victor Hugo. . . .



The Thinking Indians

(Continued from page 159)

barefoot down the dirt road to the blacktop road, and on to the crossroad. Looking back at the unfenced and open country for one last time, he put on his new shoes and walked down the superhighway to the university.

This cowboy is one of tens of thousands. In ten years—from 1950 to 1960—the young Indians who entered college went up from 6,500 to 17,000. And the high school students on reservations more than doubled, from 24,000 to 57,000.

Life of the young reservation Indian before he sets forth on his journey across the centuries to the university is Huck Finn-like. It was earthily depicted by a Navajo girl, Carol Bitsui, who was president of the Class of 1967 at the High School of St. Michael's Mission, in the Arizona highlands:

I was raised on the reservation
in a hogan with neither a running water nor a button
to press for warm heat.
My bed was cradleboard, a sheepskin, and the earth.
My food was mother's breath, goat's milk, berries, mutton and corn meal.
My play partners were puppies, the lamb, and the lizards.
I went barefoot most time. I washed my hair with yucca roots.
I combed my hair with strawbush. I wore clothes made of flour sacks.
I ground corn for my food. I sometimes went
without eating because
there was no food.
I herded sheep in the blazing desert of Coyote Canyon.
I sang songs as I tended my sheep. I rode a horse without a saddle.
I prayed to the Great Spirit of my people.
I respected nature because it was sacred to me. I listened
to the legend told
by my grandparents. The medicine man was my doctor.
The herbs were my medicine.
I did not speak English, for it was a strange language to me.

The girl who wrote this is a fashionably dressed teen, groovy and bright. Her frug dancing may be gently Navajo. Her tribe's scholarship fund may enable her to go to law school or medical school, or to become an anthropologist. And yet, in her words one hears "the way" of the Navajo.

One of the matriarchs of the Navajos, Anne Wauneka, said: "Beauty is the Navajo way of life. We feel that Nature is beautiful. The world is beautiful. Beautiful thinking. Beautiful image. Beautiful children.

"I have seen a lot of these educated Navajo girls typing. This person is using what she has been taught," said Mrs. Wauneka, "and she has been taught to live in a nice house where you touch the walls and the lights come on. Where you touch a certain metal, turn it, and the water is running. Yet she is an Indian. Her belief is within her. Her heritage is within her."

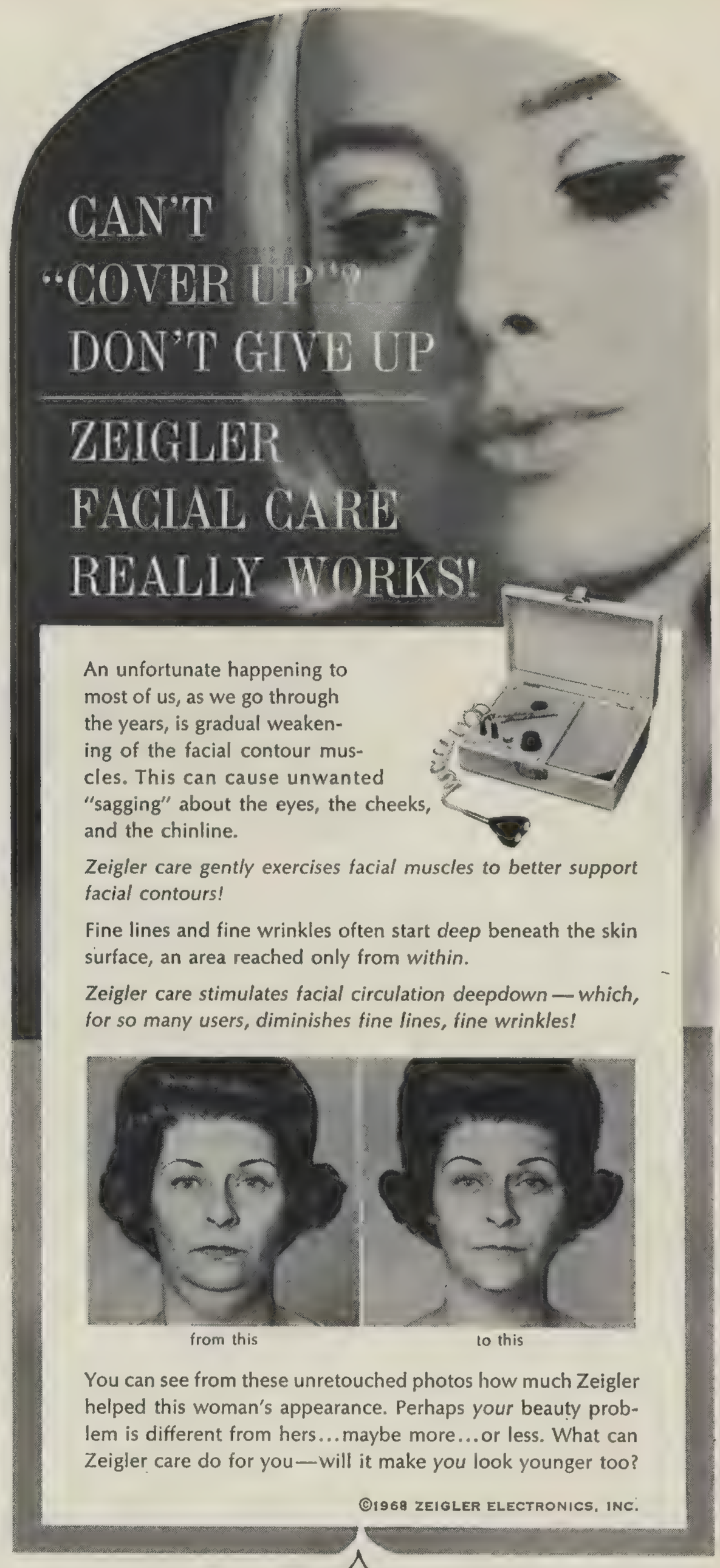
All of these things the tribal scholar takes with him to the university, in his heart if not in his suitcase. He becomes a culture bearer in reverse. The hustle of academia is perhaps not the place for his eternal harmonies, but this is his heritage. "In our early childhood we, as American Indians, have been taught the distinction between the living and the lifeless. We have been taught to value the spirit of man," said Herbert Blatchford, a former Navajo student leader.

"Who is culturally deprived? Not the Indian!" was the indignant comment of one university graduate, Mel Thom, a Paiute and Youth Council leader, who has a degree in engineering. "The Indian has a unique culture."

Poverty? Yes, the Indian students brought that, too, as an unwelcomed guest. And yet, to see nothing but the sorrow of the Indians' average death age of forty-three and the unbelievably high disease rates and the $1,500 yearly income of the tribal family is not to see the sources of the most confused young Indian's hard pride and silent, stubborn strength. He has, after all, survived one of history's bloodiest genocides.

The journey to the campus Malt Shop is understandably

(Continued on page 210)



An unfortunate happening to most of us, as we go through the years, is gradual weakening of the facial contour muscles. This can cause unwanted "sagging" about the eyes, the cheeks, and the chinline.

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from this to this

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The Thinking Indians

(Continued from page 209)

jarring. It seems an unfriendly and alien world. The "war of cultures" that ensues, as a Harvard graduate, Robert Dumont, junior, of the Assiniboine tribe of Montana described it, is often frightening to these young men. But, the Harvard man thought, the Indians might for the first time be "on the winning side." His tribal contemporaries are stunned by this self-discovery.

"It's a strange thing. When you get far enough away from the reservation, you see it's the city man who has no identity. So he gets money. Or power. But he hasn't any roots, any land, any soul," said a Sioux student, Vine Deloria, junior.

"Lots of young Indians have been educated in colleges in the last ten years. They look at the mainstream and what do they see: ice-cream bars and heart trouble and neuroses and deodorants and getting up at six o'clock in the morning to mow your lawn in the suburbs. They see that suburban men are trapped; it's climb, climb, climb," the young Sioux said.

"Ten years ago you could have tramped on the Indians and they would have said, 'Okay, kick me again. I'm just an Indian,' " said Deloria. "Now they are thinking for themselves and they are deciding, 'What do I choose? My Indianness and Indian culture? Or the myths the country lives by?' "

Alcatraz Island, California

On a sunny day the infamous Devil's Island in San Francisco Bay sparkles more like a Mediterranean isle than a dread prison. But the prison is shut. The criminologists have abandoned Alcatraz and given it back to the sun and surf and sea gulls—and, as it turned out, to the Indians.

Richard McKenzie led a war party of thirty Indians. He is a burly Sioux who lived in the Mission District of San Francisco. One day he read of an old law that gave Indians the legal right to claim unused Federal lands, and thus armed with the law, in full battle regalia, McKenzie and his war party of thirty city Indians set sail for Alcatraz across the bay. In no time they had occupied and claimed the island.

Several Indian women stood guard on the prison walls. The warden, somewhat startled, sought to laugh off the invaders; he thought it was a joke. But the Sioux leader was not joking, he said: "Kneel-ins, Sit-ins, Eat-ins, Pray-ins like the Negroes do wouldn't help us. We would have to occupy the government buildings before things would change."

Why Alcatraz? McKenzie said that the Committee for the American Indian Nation which he heads, planned to "utilize the acreage of Alcatraz Island [for] a capitol for the Indian tribes and nations," and for a University of the American Indian, where his people could study their philosophy and culture. He had so petitioned the President of the United States in 1964 but, receiving no reply, had decided on direct action: an old Indian trait.

The Indian has taught the country a great deal, McKenzie believes. He could teach much more. In the humanism of his way of life, the brotherhood of his kinship family, the tribal belief in a democratic system where the individual is sovereign, his rootedness in the beauty of nature, his love of the land, in all these things the Indian has lessons for modern man. Symbolic, then, was the choice of the prison of Alcatraz for the University of the American Indian. It seemed poetic justice to the Sioux.

"I suggest that the tribes are not vestiges of the past," Deloria said, "but laboratories for the future."

The seizure of Alcatraz was a sign of things to come. So were the Fish-ins in Washington State, where thousands of Indians quietly defied the game wardens and state police, and dozens were arrested reasserting their old fishing-treaty rights. So were the unheard-of picket lines of Indians in the Dakotas, California, Minnesota, Oklahoma, and in front of the White House itself. So was the one old airplane of the "Cherokee National Airforce" that bombarded a tourist Indian Village with leaflets, calling it The Zoo.

"In the last few years there has been an upsurge of young Indians. And the old Indians are joining them," said Robert Burnette, the leader of the newly formed American Indian Civil Rights Council. "And they will drive the corrupt out of their lands."

Wind River, Wyoming

Fort Washakie (UPI) Dec. 30, 1966—Wanted: Residents for a new $225,000 low-rent apartment building on the Wind River Indian Reservation—Federally financed—to help take Shoshone and Arapaho Indians out of their log shacks . . . only one family has requested a unit in the new building.

The horsemen of Wind River visited the suburban housing in the wilds of Wyoming. And they smiled. Then they went home to their "log shacks" and sat around their corrals, laughing. A spokesman for the Indians told a reporter: "Indians like to live apart from other Indians."

Upon the green prairies of the Dakotas beautiful models of suburbia were rising on the reservations of the Sioux. But who would live in them?

"Lots of those houses are vacant, too," Deloria said, shaking his head. "The people lived in them for a while and they were too close together. So they cut out. It's absurd!"

One old Oglala Sioux woman frowned and said: "I don't want to die in a hotel."

Far to the north on the remote Canadian-Dakota border, a Chippewa of the Turtle Mountain Reservation skeptically surveyed a garden-apartment proj-

ect being built amid the goat pens in a rural ghetto town on his reservation. He scoffed: "Why did they build suburban housing way out here?"

"We are the world's worst individualists," he said. A Chippewa needs elbow room. "Life should be free," he said.

Legendary is the willful, independent spirit of the old Indian. He has to be "a man for all seasons" to survive in the wilderness. The image of the Lone Rider—the hero of so many Westerns—was modelled upon the self-reliant, free-willed Indian.

The new Indians are just as rugged individualists. "I believe in the integrity of the individual," the Paiute Mel Thom said. "Our Indian people should be strong individuals. No government—Federal, state, or tribal—should take the place of the individuals."

It is this, in part, that impels the new Indians to demand self-determination and self-government. And it is this urge that prompted one tribal leader, Cato Valandre, of the Rosebud Sioux, to request that Congress pass a Leave-Us-Alone Bill.

"Sure we want electronics factories on our reservations," said Deloria, "but the Indian wants economic opportunity in his own tribal way. That's why we talk about acculturation; but we mean the acculturation of your technological society by our tribal society.

"The Indian has a free spirit," Deloria said.

Okemah, Oklahoma

On the stomped-on knoll among the cornfields there is a poor Indian Baptist church. In the back country there are dozens of these hut-like, long-housed halls of worship. The floor is dirt; the walls are patched with cardboard cartons and road-signs, but the visible holes are evidence of the winter winds that pierced the paper-thin hut. Hung from the ceiling is a single bulb.

The insects buzzed about the light bulb in the summer night, falling onto the wooden altar and sparse pews. Sweat ran down the dark faces of the Creek Indian farmers who had come to pray.

"Lord, forgive us for not having more to offer our people," the minister, the Reverend Clifton Hill, intoned. He spoke tersely and softly; his sermon was brief, for the congregation began a Cake Walk on the dirt floor, stomping to the rhythm of a coffee can full of rattling bingo numbers. It was a modernized tribal dance. In Indian churches it is not unusual for Christianity and the tribal religions to coexist, side by side, and within each other. And this has always been and is still so among many tribes. Outside of this church there was a Stomping Ground where Creek religious ceremonies were held. "Though never on Sunday," a churchgoer laughed.

Mr. Hill is the embodiment of this ecumenical spirit. He is a Baptist minister, like his father. He is, as well, a Creek prophet.

A young man of powerful body, he has been a Golden Gloves boxer. He has cancer and was given six months to live by his doctors—two years ago. The young minister is a visionary who combines his gift of Biblical prophecy with a tribal nationalism that has won him thousands of faithful among the Creek Indians.

"I see myself as a Robin Hood," Mr. Hill said. "The Bible tells me there was a rich young leader who came to Jesus and said, 'What must I do to be saved?' And Jesus said, 'Sell all that thou have. And give it to the poor.' The way a person ought to do it is take it from the rich, like the Kennedys and Rockefellers. Get something from them and give it to the poor.

"Some people say, 'You can't win.' I don't care," he went on. "I like to fight the hardest man. I fought that way in the Golden Gloves. I tell my people we are like Little David in the Bible.

"The poverty Indian is the real Indian. He is the real Saviour. He is Little David," Mr. Hill said. "The day of the poor will come."

He didn't believe, really, that the back-country Indians, the Little Davids, would defeat Goliath?

Mr. Hill parabled my incredulousness. He told of an old tribal legend, but the way he told it it sounded more like a political prophecy:

"Way before 1500, the Elder Council used to sit around and prophesy into this Age, that a four-legged man would come out of the sea unto this continent and through his intelligency he would surpass the Indian. He would strip him of everything. And he would destroy him.

"And the Elder Council prophesied that when the four-legged man had done all the damage he could, he would return back to the sea and disappear. And then the Indian would come back. He would call his children together and teach them and admonish them, and they would reconstruct their laws and traditions. And they would live forever. That is the story of what *will* happen.

"I do definitely believe that we will," the Creek prophet intoned in that black cornfield in the Oklahoma night, "that we will defeat Goliath."

EDITOR'S NOTE: *Stan Steiner, who has spent some twenty years around the American Indians all over the country, listening to them, learning, is a gentle, low-voiced man, the author of* The New Indians, *just published by Harper & Row. He gets along extraordinarily well, especially, with those Indians who want less paternalism from the Federal government and more self-government within the tribes, working with the tribal councils run partly by Indian intellectuals.*



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THE CASE AND THE BASE FOR THE FABULOUS FACE

(Continued from page 196)

This foundation sampler is set up as a simple guideline for makeup bases in U.S.A. shops. We've categorized them loosely, but the best guide is your own experimentation with the help of the cosmetician at the counter. Information about the foundation makeups of Avon, Beauty Counselors, Carissa, Vanda, and Viviane Woodard we leave to their very good spokesmen who come to your house; about Merle Norman and Tourneur to the custom-blend experts in those salons across the country.

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DAY DEW

(Continued on page 217)

LOVE IN THE KITCHEN

By Sylvia Vaughn Thompson

Once in a great while, you discover a new taste. It happened to me last year with quince. Imagine being thirty before knowing the sweet subtlety of quince. Before that, at eighteen, it was sorrel. I suppose there must have been a perfect crush of flavours that knocked me over when I was little; but when you're a child, everything is new, and lots of tastes are beautiful. True, there are the absolute perfections of grown-up moments when one tastes the first pheasant baked with white grapes in Madeira, or the first mouthful of *pain d'épice*, that tantalizing gingerbread. But to come upon a flavour which is unlike anything you've ever tasted, that is a find.

I first came upon sorrel—*la belle oseille*—in Paris, when I was rooming at Madame Curray's, and the *bonne* Jacqueline made *potage santé*. Until then, the only thing like sorrel I had tasted was the sour grass that grows wild in the hills around Los Angeles, the sort of stalks that squeak when you pull them out, are juicy and wonderfully acid. Jacqueline was from Finistère, a rouge-pink blonde, sixteen, who always wore a black rayony kind of uniform much too long for her. Madame Curray didn't like Jacqueline, but that was all right because Jacqueline didn't like Madame Curray. Madame, a Russian-looking Frenchwoman—smooth and high cheekbones, knot of dark hair at her generous neck—had married an American newsman. I was their first *pensionnaire* and Madame resented me. She was unpleasant about it. I was too young to know how to cope with her. But then it didn't matter, really, because Jacqueline's cooking was the best I had ever been served steadily. For that, I could take a little bullying.

Jacqueline's *potage santé* first came to me for dinner one night. It was pale green, the texture of unbeaten thick cream, and had little cubes of croutons floating on top. It looked like pea soup, and that's what I expected when I lifted my spoon. But oh, that wild herbal *zing!* I had three helpings and was sorrel-struck forever.

I never again ate sorrel soup quite so good as Jacqueline's. We had it in San Francisco once at a small French family restaurant, a hangout for *fins becs*. But one day, over a year ago, my husband brought home a serendipitous pot of French sorrel from the nursery. We transplanted it—French sorrel resembles spinach in appearance, but is more imperial jade than chrysoprase—into a very big terra-cotta pot filled with manure and peat moss and great good wishes. That dear plant sent up explosions of sorrel leaves all spring and summer.

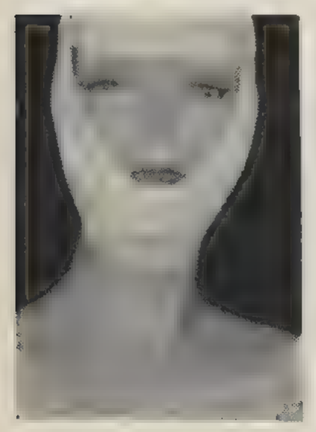
(Continued on page 219)

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The Herreras

(Continued from page 202)

York are pure relaxation.

The interior of the Hacienda La Vega is colourful and comfortable; here and there darkly austere or beguilingly pompous in the manner of Old Spain overseas; hung with seventeenth- and eighteenth-century religious paintings and stolidly formal nineteenth-century family portraits; open wide to the scent of jasmine and roses; undemanding to inhabit, but unmistakably noble in spirit and intent. Outwardly, like many of the historic houses of North or South America, La Vega is almost primitively simple in structure and pure in design.

Originally built in the late sixteenth century by Capitan Conquistador Maestro de Campo Don Garci González de Silva, cofounder of the city of Caracas, and enlarged in the mid-eighteenth century by the Spanish-American statesman and administrator, Count Tovar, La Vega was until a few years ago the centre of an immense agricultural estate. It is still the oldest inhabited finca in Venezuela—deriving from a property grant that is one of the most venerable in either of the Americas. But the bulk of the land that used to be its raison d'être, first as wheat land and later as a sugar plantation, has been divided and parcelled up for development in accordance with recent urban legislation.

The Herreras' house today presides over little more than a garden. It is a very extensive and extraordinary garden: brilliant and sombre, fancifully geometrical and nostalgically old-fashioned, dotted with absurd little statues around crumbling fountains, and full of the song of exotic birds. The low, red-tiled roof and pillared terraces seem almost to be submerged in cypress and frangipani trees studded with orchids, jacaranda and grevillea, poinsettia and hibiscus, orange bougainvillea, scarlet acacia, and pink-flowering saman.

Yet this private jungle is enmeshed, all along its periphery, in the web of streets and expressways, plazas and shopping centres of one of the most rapidly expanding of South American capitals. Close to the boundaries of what remains of the estate, apartment houses and office buildings soar into the sky, as yet all but invisible from the house, but already effectively blocking a mango-shaded vista or two, and dwarfing the entrance avenue of royal palms.

Perhaps just because the grace and privacy of its immediate surroundings are so evidently threatened by the concrete tide of progress, La Vega seems now all the more what it must have been for the better part of four centuries: an oasis of intimacy in an exhilarating but impersonal New World.

It is a house where guests can not fail to feel immediately at home and at peace. The climate of Caracas is mild. Except for the rainless months of January and February, which are the Venezuelan summer, there is only one continuous season of gentle sunshine alternating with refreshing showers.

Daily life at La Vega is largely led on the wide loggias, or *corredores*, to the north and west. Now shadowy, now sunlit, they are furnished all the year round with chairs and sofas interspersed with ferns and philodendron and cattleya and vanda orchids, and form ideally expandable living rooms to all intents and purposes out-of-doors.

It is a house where guests are spoiled, even cosseted, but never organized, monopolized, or over-entertained. Since the Herreras are among the best-known and best-loved families of Caracas, their friends of all ages perpetually come and go, and there are parties in abundance.

Five hundred people can be seated in the western *corredor* alone, and as many as eight hundred were recently seated in the two *corredores* together, for a showing of Dior clothes in aid of Acción en Venezuela, a private organization, originally but no longer sponsored by the United States, for community development.

No doubt partly because such a high proportion of the guests seems to have been chosen principally for good looks, dinner parties at La Vega are delights. Always, the food and wine are superlatively good.

Venezuela is notoriously a country in a state of radical social change. Caracas already has more than two million inhabitants, and week after week more and more country-dwellers drift in from the outlying provinces to swell the foot-loose crowds in the capital. The rustic influx creates staggering urban problems. But one of its minor results is that, at least for the time being, Caraqueño householders have little difficulty in finding domestic help.

Most of the candidates for domestic service, however, are eager rather than adept. The constant training of La Vega's male domestic staff has its dramatic, not to say operatic, moments: tragic or comic, depending on whether one is host or guest.

For Señora de Herrera, meticulously supervising the daily details of La Vega's generous housekeeping, one of the most rewarding results of her efforts, one suspects, is that her two sons, Reinaldito and Luis Felipe—both of whom were educated in the United States, are now engaged in business in Caracas and have reached an age to lead independent lives—prefer living at the relatively isolated hacienda with their parents rather than migrating to city apartments of their own.

For guests the occasional sound of Doña Mimi's voice, gently commanding or roundly admonishing her *mesoneros*, sounds just as melodious as the songs of the troupials and *gonzalitos* and kiskadees in the garden, and is an essential part of La Vega's atmosphere. This is one of those houses where the butler and all his assistants may have been sacked several times in one's hearing, but who wisely decline to take the hint, knowing that they would never be happier in any other post.

At the hacienda, as everywhere else in Venezuela, times have changed. The old slave quarters have been converted into offices for Señor Herrera. There is a plan to build a swimming pool in the cobbled yard of the empty stables. The Capitan Conquistador's sixteenth-century wing houses a Rolls-Royce, two Mercedes, and several other cars, including a working miniature convertible, much favoured by Don Reinaldo. The chimney of the disused sugar mill has the patina of an antique.

But the place retains several links with its traditional past. Jesús, the odd-job man who can mend anything from a flat tire to the broken zipper of an evening dress, and who every morning appears, all but invisible under sheaves of blossoms, to replenish the tall vases at the corners of the two loggias, is the son of a former majordomo of Señor Herrera's parents and grandparents. He was born at La Vega and couldn't conceive of living anywhere else.

Doña Mimi's maid, a seamstress of pure genius, is the daughter of Don Reinaldo's mother's maid. And a small tribe of straw-hatted gardeners go about their business from dawn till dusk in silent slow-motion, endlessly raking the winding paths and picking up the fallen leaves and petals on the grass.

Like the Spanish-American family of tradition, the Herreras are affectionately interdependent and emotionally close-knit. In true Latin fashion, too, the centre of the galaxy is Doña Mimi. Receiving and giving with equal grace, she enjoys her life and radiates her enjoyment. Her easy manner is allied with astonishing vitality. Her sense of the duty inherent in inherited privilege is accompanied by a light touch and light heart. The pure steel of her self-discipline is concealed by an almost outrageous youthfulness and iridescence.

Famous for his handsome looks, his courtesy, his elegance, and distinguished presence, Reinaldo Herrera deserves to be even more famous for his preternatural patience and consideration for others. He seems at one and the same time more experienced and more innocent than his sons.

Señor Herrera thrives on the latest of late nights and has an incorrigible weakness for pretty faces. But there is a hint of romantic melancholy and more than a hint of endearing modesty about him, which are all the more touching and attractive in a man whose lifelong prerogative it has been to inspire enduring friendships and to indulge in the pleasures of the bon vivant.

Life at La Vega would certainly not be what it is, the ancient house might not even be standing, let alone kept up and inhabited, if Señor Herrera were not a dedicated and able businessman who spends long hours each day at work in his office. His wife and children provide their characteristic share of the music of the family symphony, but it is Don Reinaldo—and his ancestors—who have composed the score and provided the instruments.

The Herreras came to South America almost four centuries ago. Like Doña Mimi Guevara de Herrera, Don Reinaldo Herrera is descended from some of the earliest Spanish settlers in what is now Venezuela. His ancestors, like hers, were actually related to both of the builders of La Vega as well as to the family of the national liberator, Simón Bolívar.

Señor Herrera's Ibarra and Urbaneja forebears were among Bolívar's closest associates. Andrés Ibarra, whose portrait hangs at La Vega on the wall of the library where his modern descendants and their guests meet before dinner for cocktails, was Bolívar's aide-de-camp and saved him from assassination in 1828, losing the use of one of his arms in the act. Like Doña Mimi, too, Don Reinaldo is directly descended from a member of the historic Congress of Angostura which elected Bolívar President. Diego Bautista Urbaneja and José de Jesús Guevara both signed the Venezuelan Declaration of Independence.

Again like his wife, whose mother was half French, half Corsican, Señor Herrera is not exclusively Spanish American. His mother, from whom he inherited La Vega, was born Carolina von Uslar-Gleichen, the descendant of a Hanoverian nobleman of the early nineteenth century who, having been befriended by Bolívar's representative in London, came to South America with his own "Britannic Legion" to help in the liberation of Colombia and Venezuela from Spain.

The hacienda, once a country house where Señor Herrera's grandparents and parents spent no more than a month or two each year, has been his family's only home since their incomparably more grandiose town house in the centre of Caracas was demolished twenty years ago to make way for a new street. Señor Herrera loves La Vega and clings to it, and naturally regrets the disappearance of the fields by which it was once surrounded. Since the fields were needed for urban development—Caracas being a city where, because of its rapid growth, the living conditions of the majority of inhabitants are frankly chaotic—he put public spirit and practicality before sentiment.

On the high archway under which one passes to reach the final stretch of La Vega's driveway is the inscription: "*No dejes para mañana lo que puedes hacer hoy*," the Spanish equivalent of, "Never put off until tomorrow what you can do today." At first sight it seems singularly inappropriate as a motto for such a paradise of leisure and *laissez aller*. Here, of all places, *mañana* pure and simple must be the order of the day.

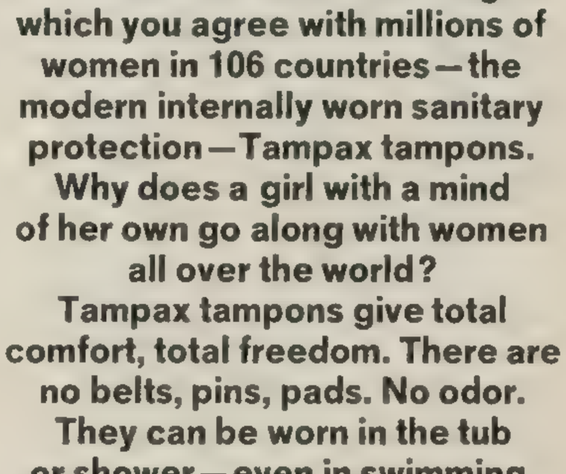
But the better one comes to know this Spanish Colonial hacienda's modern Latin-American owners, the more clearly one recognizes that if the word *mañana* has any significance here, it is a novel and unexpected one: an exceptional awareness of the demands of the future as well as the pleasures of the present—anything rather than a supine willingness to let things slide.

History and nature have combined to endow this family, like this house, with a rare ability to adapt gracefully to the changes of today and confidently to confront the even greater changes of tomorrow.

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Eunice Shriver

(Continued from page 160)

one can see immediately why everyone in describing her always uses the word "girl." She is the third Kennedy "girl," and her whole look is so much an amalgamation of the famed physical characteristics of all the Kennedys that one's view of her vigour and determination, her springing hair and gleaming teeth, her hopeful voice concerts exactly with one's view and idea of the whole Kennedy clan.

Indeed, watching Mrs. Shriver pace up and down in the middle of a large lawn, head down, talking quickly, emphatically, saying, "*Now*, this is what I think important," and each time turning on the tenth pace as though confined by walls or a hearthrug, is like watching an actor overact a Kennedy. But although this energy radiates and pulsates around her, she comes across as a gentle woman.

What no actor could imitate is the famous, flashing, direct look; in her, this regard is rare, relentless, and startling, using the full power behind the eyes, a look both intimate and defensive. But it *is* rare and generally she simply glances, missing nothing.

Because Mrs. Shriver can be extremely abrupt, some people are wary of her, and there are many whom she has disconcerted once too often with her frankness. "Not only does she not suffer fools gladly," said an acquaintance ruefully, "she doesn't suffer one's odd foolish lapse either, perhaps because she lives up to her own high standards. She might be more sympathetic and more tolerable were she less of her own paragon and more tolerant."

She watches her children with an abstract attentiveness. For example, Anthony, who is two and blond, climbed onto the slippery rungs of the swimming-pool ladder—a pool full of dark six-foot depths and autumn leaves. He was warned of the hazards involved and then left to get on with it. Whether or not he came to minor grief was his choice; although she would be there to rescue him.

The Shriver house, large, congenial, comfortable, in Maryland, near Washington, overlooking rolling white-fenced country, has rooms full of noise and light and children; people come and go all the time; doors are always open. Mrs. Shriver deals with the major part of her work from her office here, usually in the afternoon when the younger children are asleep, and once a week goes into the Foundation's office in Washington where a staff of eight deals with the work. Her own secretary works in the Foundation office part of the time.

It is a magnificent measure of Mrs. Shriver's achievement and of the success of the Kennedy Foundation that in December, 1967, she went to the White House to witness the signing of the Mental Retardation Amendments. These amendments to Federal law appropriated a total of 243 million dollars over the next three years for projects that benefit the retarded, including the construction of professional training facilities at universities, the construction of schools and service facilities by communities, the training of teachers and the staffing of these facilities, with ten million dollars specifically earmarked for use in a physical fitness and recreation program. This last amendment was proposed by Senator Edward Kennedy and through his work was adopted by Congress.

A few years earlier, Mrs. Shriver, with the backing of the Foundation, encouraged President Kennedy and Congress to initiate the National Institute of Child Health and Human Development and to serve on its advisory council; and it was on her suggestion that President Kennedy appointed a panel on mental retardation to study the plight of the retarded and make a set of recommendations to help them live normal lives. (Senator Robert Kennedy once said that President Kennedy fought so hard for these bills in order to get his sister Eunice off his back; now the same might be said of Ted.)

The Kennedy family first got involved with the problems of mental retardation when, looking for an enlightened and congenial home for Rosemary Kennedy who is mentally retarded, they saw the appalling conditions in most state institutions. Save for a few dedicated doctors, some privately run institutions, and Connecticut's Southbury Training School (established in 1940, where patients live in cottages and carry on productive lives), little was being done to make the lives of the retarded even bearable, never mind happy.

Mrs. Shriver has described one of these mediaeval prisons thus: "I remember mostly the smell—the overpowering smell of lye squirted from hoses to flush down the concrete floors. I remember the mentally retarded patients with nothing to do—standing, staring, grotesque . . . like misshapen statues." When Joseph Kennedy, Sr., established his Foundation, he could discover no private foundations devoting funds to research in this field and only a small amount of Federal money was allotted to aid the retarded; indeed mental retardation was not recognized as a national problem. In fact, there are over five million retarded Americans, and by 1970 the number is expected to reach six million.

For some time Joseph Kennedy, Sr., directed the Foundation from his office: but as the Foundation developed, as the proportions of the problem grew more apparent, the Foundation set up in its own offices and the Shrivers took over.

Mrs. Shriver said: "We worked right from the beginning in the belief that *care* was the essential thing. From the moment we started, we got hundreds of letters every week from mothers asking could we help them, could we take their children in. We were making only the smallest dent in the problem and we decided that we must help research prevent the problem."

Initially the Kennedy Foundation helped build and support homes and schools for retarded children, but after the building of the 125-bed Joseph P. Kennedy, Jr., Children's Memorial Hospital for pediatric rehabilitation in Massachusetts and under Mrs. Shriver's guidance, the

Foundation moved into another phase, which culminated in its helping to establish the Kennedy Child Study Center in New York and the Kennedy Institute in Washington, D. C.

"One of the things nearest Mrs. Shriver's heart," said a colleague, "is physical training for the retarded. She really works hard at that."

"For years," said Mrs. Shriver, "mentally retarded children were left out of games all over the country. They were in very bad physical shape. It's understandable—games are so competitive and they aren't good enough at catching, or they get muddled and then people become impatient and tell them to sit out and watch. But games are so good for them and are among the things that they can revel in, that they can find rewards in. So we launched this fitness campaign with medals and goals and projects and we aim to make champions of them."

Mrs. Shriver practises what she preaches. She wanted retarded children to enjoy the pleasure and activities of summer camp; there weren't any, so she opened up her own house; and now every year forty or more children come for three weeks to the Shriver summer day camp, supervised by twenty or thirty voluntary workers. Her own children join in, and it's all a great success. Last year the day-camp basketball team won nine out of ten games played against local teams.

"I think the most important thing that has happened," Mrs. Shriver said, "is that there is a whole new atmosphere of hope now; people are beginning to recognize that eighty-five per cent of retarded children can make a contribution to society. They don't have to be passive or helpless. They can be a productive part of any family. The next marvellous thing would be if retarded children could get as much and as many of life's essentials and attentions as normal children do. They certainly need them at least as much, crave them more. Who's to say that only normal children shall have these things and no one else."

Mrs. Shriver discards any suggestion that she should have a sense of achievement, shakes herself loose of praise as though she were being trapped into staying still.

"I don't think what I do is at all unusual," she said. "The time has gone for that. All the women I know in Washington, whose husbands are busy, work very hard—I think particularly of Mrs. Katzenbach and Mrs. McNamara. *Now* is the greatest time to be a woman, when we are doing more for others and doing it more effectively than ever before. And not just middle-class professional women—poor women, too, are finally having a say in their local community's affairs, are sitting on committees and saying: 'We'll tell you what we want and need.'

"But what does concern me terribly is the enormous responsibility women have towards children; in some states the monthly maintenance for a mother and child is fifty dollars. So she has to go out and earn enough money to support her child in a nursery while she works—situations like this are so crazy, so widespread, and so hard to change; and not just at Government level—at all levels.

"I've been trying for years to get schools to give credits in child development and care. They even give credits in driving—and think how infinitely more important and intellectually stimulating pediatrics and child care is; but schools simply will not do it.

"I think it's fine to build new buildings for research, but I would like to see existing environments improved and more practical knowledge applied. There are still so many things to be done; there is a huge neglect of pregnant mothers in cities. Some forty thousand women in one Eastern city had their babies last year without *any* pre- or post-natal care.

"There are passive mothers who will not take their children for the Salk vaccine nor to the hospital for jaundice. Measles can cause retardation in children if contracted at a certain age under certain conditions. We *must* prevent children's getting them. There are so many things to do and getting that 243 million dollars, far from meaning we can stop, means that only now can we really start rolling."

Arthur Schlesinger, Jr., said of Mrs. Shriver: "She is a wonderful girl. Whoever she was, she could never be satisfied simply being a wife and a mother. She quickens things, she galvanizes people. How could that energy be latent?"

THE FABULOUS FACE

(Continued from page 212)

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TAD WAKAMATSU

Love in the Kitchen

(Continued from page 213)

Curious that a single flavour can have such a hold. Of course, there are chocolate nuts—my husband is one. When the fit is upon him, he can track down cooking chocolate buried in a jar within a crock behind a ten-pound sack of flour. And there are peanut-butter fiends—we have four, all under ten. They can exist for days on nothing but peanut butter.

That was fine with us. Let them have their peanut butter. We would have our sorrel to ourselves. We gathered our crop once a week—eight or ten leaves, which made a perfect *potage santé* for two. The children weren't ready for the sourness of sorrel, we told ourselves.

Then one day, after a late October harvest, we realized that the young blades we had left on the plant for our next soup were simply not maturing. That nothing gay and glorious was going on in our own private sorrel works. We watered. We sunned. We sprayed against whatever blight had blighted. November. December. By January, we faced it. No more *potage santé*.

I telephoned nurseries. Not this time of year, ma'am, they'd say. There just wasn't any more.

Then one day in spring my boys and I were touring herbs at our local nursery. Lemon thyme. Pineapple sage. Costmary. "Hey, Mommy! There's a bunch of sorrel!" It was a few days before Easter, and the children were cruising about looking for Easter presents for us. Benje had seen the sorrel first. But David had realized it was the perfect gift. Now they fought. I had an idea. There were two pots of French sorrel on the table. The boys could buy them both, for Papa and me. So I turned my back and hummed to myself over the marigold and zinnia flats, while they dashed off to pay the man.

Now, out my window on the deck—this time in two great pots—nod once again the tall waving crests of French sorrel. Once again they lavish their riches upon us as though they knew we love them.

Sorrel—an ancient symbol of affection—is its most appealing, I think, in soup. In addition to *potage santé*, or health soup—so named because the oxalic acid in sorrel gives a tingly kind of purifying sensation (real or imagined, considering the source)—the French make splendid *potage germiny*. Here sorrel is shredded, wilted, yolked and creamed, then thinned delicately with broth of chicken or veal; served hot, served cold.

A country panade sort of soup is *soupe à l'oseille blanche*—sorrel buttered, brothed, simmered with thin slices of bread, silkened with the yolks of eggs, then—to make it a white sorrel soup—a mountain of stiffly beaten egg whites floated on top.

Russian cooks contribute delicious soups to the list, marked by a straightforward no-nonsense approach. One combines slices of soup vegetables—carrot, celery, parsnip, leek, and onion—with a rich sorrel-minced-into-meat stock. The whole is polished off with sour cream and a poached egg.

The egg on top of the Russian peasant's *sup* is just one of the ways in which eggs and sorrel combine. Although I suppose this pair will never rival melon and prosciutto, broccoli and hollandaise, crackers and Camembert, there is something about an omelette with a bright-green ribbon of shredded sorrel laced through. Or a *frittata* of sorrel with sweet sautéed onions and shallots, a sprinkling of pimiento dots on top for colour.

Any way with spinach can be a way with sorrel, too—consider the pleasures of *oeufs à la florentine*. *Oeufs à l'oseille* would be little cocottes lined with sorrel braised and creamed and onion-powdered, a poached egg on top, a delicate béchamel sauce poured over, and then, just before the dishes are slipped into a medium-hot oven, a grating of mellow cheese and a gilding of melted butter.

The lemony freshness of sorrel has another foil: fish. Make a bed of purée of sorrel lightened with egg yolks and dashed with nutmeg, then lay a whole poached salmon upon it. Or perhaps rainbow trout in individual flat casseroles. Or why not Dover sole? Garnish with rounds of hard-cooked egg and little star-cut lemon slices. An idea from Provence, where sorrel is called *eigreto* and highly thought of: The *bonnes femmes* have found ways of preserving it in little pots for spur-of-the-moment moments when the *eigreto* plants might be bare.

I've found sorrel superb in sauces. Consider a béarnaise flecked with sorrel in place of tarragon for a grilled filet. Or a cold poached leg of veal in aspic served with sauce Vincent—purée of sorrel with chervil, cress, parsley, and hard-cooked egg in just-made mayonnaise. And sauce gribiche, rather similar, for a chilled Maine lobster or Dungeness crab or Louisiana crayfish—a sort of mayonnaise made with hard-cooked yolks, oil, and lemon juice; a chopping of sorrel and capers and scallions.

French sorrel in salads, of course, is sensational. I cut it in julienne strips and add a few strands to the Bibb, curly Australian, and red lettuces. Like the chapon in a classic French tossed salad, whose merest hint of garlic lights the whole works, a trace of sorrel in the greens will add a new dimension.

And so I make our sorrel soups and our sauces and salads. For friends, now, too; because, really, one must share what's precious if one would savour it best. Even the children—especially the children, because they gave it to us—get a tasting now and then; and familiarity, as in most cases with children, is breeding appreciation.

The only thing I am sorry about for them is that sorrel will now be one of those flavours with which they grew up. There will be no chance for them to pick up a spoon one day, dip it into a flat white porcelain bowl, and sip for the first unforgettable time the sourness that is sorrel. That's all right, I guess. Perhaps I can hold off with the topaz majesty of quince so that at least they'll have something to look forward to when they hit thirty.

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2 leeks, minced (white part only)

(Continued on page 225)

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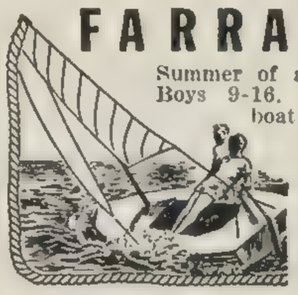
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A Salt Water Sailing Camp on Cape Cod. 85 girls, 8-14. Fun & relaxation, individualized program, experienced staff. Daily sailing, swimming & tennis; also golf, riding, life saving, sports, trips. **Mr. & Mrs. W. V. Winkler, Avalon, Chatham, Mass. 02633.**

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Sterling, Mass. 50 girls, 9-16. Season: $750, incl. daily riding; individualized instructions. Jumping; shows; indoor ring. Pool; strong swim prog. Arts, crafts. Trips. **Mrs. Henry Hulick, Sterling Jct., Mass. or N.Y. area 'phone 914 SCarsdale 5-3046.**

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Cummington, Mass. 90 Girls 7-16. Scheduled program in relaxed atmosphere with emphasis on Performing Arts, Riding, Tennis, Swimming. Strong staff. Private lake. Pool. **Mary V. Beasley, 22 Woodbine Ave., Larchmont, New York 10538. Phone: 914-TE 4-8172**

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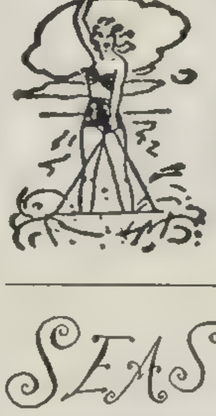
For girls 7-17. 400 acres; woods, lake, pool. Daily riding; sailing, skiing, canoe trips, tennis, other sports. Arts, crafts, theater. Ranch, Pioneer. CIT programs. All inclusive fee. 34th year. Booklet. **Dr. & Mrs. H. V. Tatter, Watervliet, Mich. 49098.**

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Minocqua, Wis. Est. 1938. Girls 6-16. Extensive waterfront, riding, sports, arts programs. Qualified staff. Individual instruction. 8, 4 weeks. Catalog: **Mr. & Mrs. Richard V. Wittenkamp, 5019 Manitowoc Parkway, Madison, Wis. 53705. Tel.: 608-233-0485.**

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A small friendly camp

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Featuring waterfront and riding. Two ski boats, fleet of sailboats. Large stable of select horses with expert instruction in English Riding. Full Equitation program. Plus: Archery, A & C, Trips, Tennis, Riflery.

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Girls' Camps

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Trip or Camp (what activities?)_____

Summer School (what subjects?)_____

_____

Name_____

Street_____

City & State_____

Daughter_____ Son_____ Age now_____

Location preferred_____ Approximate fee_____

3-1-68

Girls' Camps

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Girls' Schools

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Girls' Schools

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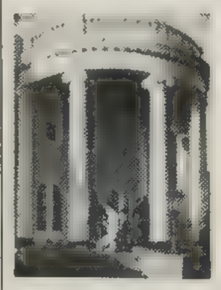
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Love in the Kitchen

(Continued from page 219)

3 tablespoons butter, melted
3 medium potatoes, peeled
4 cups light broth, preferably veal—water is better than a strong consommé
2 handfuls sorrel, shredded (about 1 lightly packed cup)
½ cup light cream
3 egg yolks
Handful of croutons

Mince leeks, sauté in 2 tablespoons butter until soft (stir to prevent sticking or browning). Grate potatoes on coarsest blade of grater, add to pot, sauté 4-5 minutes more. Add broth, cover, bring to simmer, and simmer gently 20-30 minutes until done. Wilt shredded sorrel in a bit of butter, add to pot, stir to blend. Pass through finest blade of food mill (blender makes it *too* smooth). Break yolks into cooking pot, whisk puréed soup back onto them. Add enough cream to make it of the consistency desired (not too thick), then whisk over medium flame until yolk thickens. Serve with a float of croutons. For 6.

My Potage Santé:

First, I see how many leaves I have, then, for every handful of shredded sorrel I sauté one minced leek (white part) and one large potato (peeled and diced) in not too much butter. Then I cover this amply with water—it really is best for such soups because it permits the vegetable flavours to shine through—and let it simmer until I'm ready. Next, I simply add the shredded sorrel right to the pot, pass it all through the food mill when the sorrel has wilted, and then I taste for salt (pepper isn't called for, but use white if you must). I ladle the hot soup into each bowl and then add a swirl of cream to each—depending on how thick the purée is at that point. I rarely do the egg-yolk liaison, because we're in too much of a hurry to get to the soup.

Whether you like the smooth Parisian version, or our country, *potage santé* (ours is bitier and less rich by far), you'll find that *any* proportions for this beautiful soup will be right.

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"My second conclusion is that in almost all cases the use of drugs in treating patients is harmful. Drugs often cause serious side effects, and sometimes even create new diseases. The dubious benefits they afford the patient are at best temporary. Yet the number of drugs on the market increases geometrically every year as each chemical firm develops its own variation of the compounds. The physician is indeed rare who can be completely aware of the potential danger from the side effects of all these drugs.

"My third conclusion is that disease can be cured through the proper use of correct foods. This statement may sound deceptively simple, but I have arrived at it only after intensive study of a highly complex subject:colloid and endocrine chemistry.

"My conclusions are based on experimental and observational results, gathered through years of successfully treating patients. Occasionally I have resorted to the use of drugs in emergency situations, but those times have been rare. Instead, I have sought to prescribe for my patients' illnesses, antidotes which Nature has placed at their disposal.

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And above all, on page 17, read Dr. Bieler's own story! Remember, he proved his methods *on himself* when he was ridden with kidney trouble and asthma, and grossly over weight. In fact, when you get your approval copy of FOOD IS YOUR BEST MEDICINE, we think you'll want to turn to page 17 first and *read his own personal story of his discovery of the "health magic" that waits in proper nutrition.*

WHAT CELEBRITIES SAY

Hedda Hopper said:

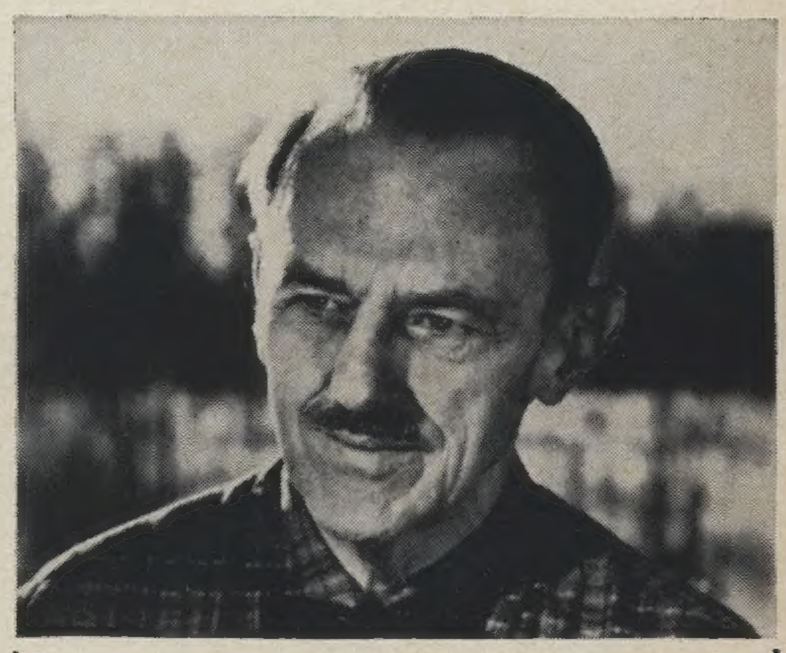
If I'd always taken his advice, I'd never have had a sick day . . ."

Greta Garbo said:

"Having known Dr. Bieler for some years, I am sure . . . FOOD IS YOUR BEST MEDICINE . . ."

Mrs. Frank Lloyd said:

"I consider Dr. Bieler is as great as any living doctor . . . because of the many lives I have observed him prolonging after other medical prognosis was nil . . ."



About the author HENRY G. BIELER, M.D.

"I BELIEVE THAT NATURE, IF GIVEN THE RIGHT OPPORTUNITY, IS ALWAYS THE GREATEST HEALER . . . I often have been in disagreement with doctors who stuff the sick, exhausted patient with powerful drugs, and then are forced to 'remedy the remedy.'

"Early in my career, when my own health broke down, I investigated the dangers of drugs and the chemistry of foods. I came to the conclusion that I must give up drugs. It was not long until, after repeated, verifiable results, I discarded nearly all drugs in treating my patients.

"You can save a great deal of the money you now spend on pills and doctors' bills, and spend it on good food and fun."

After half a century of practice, Dr. Bieler attempted to retire but found the world beating a path to his door. He still is treating movie stars and minors, professional men and Pasadena dowagers, farmers and government officials. Many and many a person blesses this wise physician for health restored after it had been given up for lost . . . for making life full of joy and well worth living.

Dr. Bieler holds the Tilden-Weger-Bieler chair of Dietetic Medicine, sponsored by Columbia University.

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